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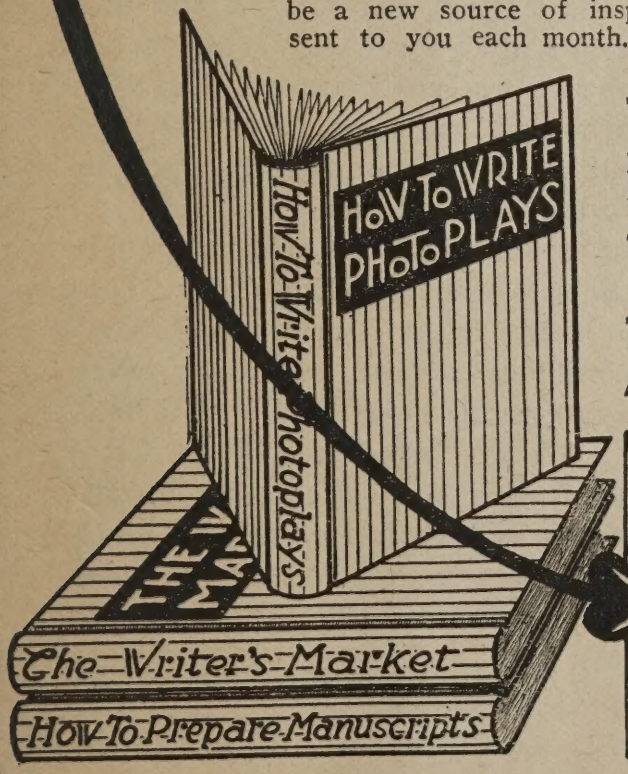

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ANNOUNCEMENT

ERE is the June number of THE WRITER'S DIGEST. We think it is better than the last issue. We have honestly tried to make it better. We have sought for articles that would be interesting, instructive and helpful. We have spared no efforts to obtain the most reliable and up-to-date information for "The Writer's Market" and the other departments. It is in your hands now and we trust that it will meet with your approval.

And now a word about the July issue. "Bigger and Better" is to be our motto for each succeeding number. The articles that we have secured are interesting. Some of them will be instructive, some inspirational, and some directly helpful to every writer in a practical way.

Mr. E. M. Wickes has written an interesting story of two successful song writers—successful because they "stuck through thick and thin." Every writer, no matter what the nature of his writing may be, will find encouragement in this article.

"Midsummer Photoplay and Fiction Markets" is the title of an article in two installments that Mr. Arthur Leeds has prepared. The first installment in the July issue will deal with Photoplay Markets. The information in this article was secured first hand through a personal acquaintance with the various Film Producing Companies and will be extremely valuable.

Another article of interest to fiction writers will be the one written by Mr. Arthur E. Scott, Associate Editor of "Top-Notch Magazine," under the title "Sport Stories of Today." Mr. Scott knows sport and outdoor stories, and gives many valuable hints to writers who care to try their hand in that field.

The serials now running, such as Photodrama, Prose Composition, etc., will be continued with very interesting installments. The various departments will be full of helpful hints, and all in all the July issue will be one that you do not want to miss.

THE WRITER'S DIGEST

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WHO'S WITWER—AND WHY?

The Career of H. C. Witwer, the Highest Paid Humorist in the World.

Boswell'd by Thomas Thursday

AN article on the best humorist writer in the world, written by the worst humorist writer in the world, ought to be good, if not better! H. C. Witwer is the former. Yours sincerely, if necessary, is the latter. However, I have been waiting patiently for some heterologous highbrow to do the honors. Thus far they have passed up the proposition. Not that they haven't heard of Doctor Witwer! That's the very reason that they ignore him. Their lack of praise is obvious, to wit, or to Witwer: the young man in question does not write literature. Quite so, my lords, quite so. As a matter of fact, he writes "illiterature." And, of course, such a thing cannot be tolerated in Columbia, the Gem of the Ocean. Furthermore, he writes stuff that is so plain that bricklayers, plumbers, farmers, bellhops, baseball players, and Cocoa-Cola drinkers can understand and enjoy his work. Aye, he writes so manifestly that even college professors and charter members of The Writers' Club of New York should comprehend. Still, he has not escaped the unkeen eyes of the purists, egregious grammarians, and defenders of the great anti-humorist, M. Swedenborg. Chief among his detractors are those two, George Jean Nathan and H. L. Mencken, the co-idiotors of The Smart Set. These gentry have wielded a wicked pen and shook a mean typewriter on everything that our subject has cast to the printed page. They defend quickly, rapidly, and speedily, anything that savors of dyspepsia, agorophobia or pessimism. They are the champions par excellence of the sad ending—the buzzard-barometers of carcass literature.

Well, what is plain English? I'd like to have Dr. Thornstein Veblen, A. B. C., et cetera, write this article. It would go something like this—I quote from Doctor Veblen's own work:

"If we are getting restless under the taxonomy of a monocotyledonous wage doctrine and a cryptogamic theory of interest, with involute, loculicidal, tormentous and moniliform variants, what is the cytoplasm, centrosome, or karyokinetic process to which we may turn, and in which we may find surcease from the meta-

physics of normality and controlling principles?"

Doc, you can search me! Also, good-night! Also, what a language! I'd rather read Witwer's slang by the yard than Thornstein by the inch. Besides, the whole thing is grade-A bunk! Or, in other words, there's a difference between education and "deaducation." The Doc seems to be one of those modest boys—like Woodrow Wilson—who hides in front of a mirror.

But the thing that upsets the equilibrium of Witwer's adomitory admirers is the fact that he has hammered $125,000 out of his typewriter! They can't possibly overlook *that*. Of course, these guaranteed-under-the-food-and-drug act professors care nothing for money. They're above such mundane ointment. But, if I remember my college deaducation accurately, it was no less a bird than Samuel Johnson who remarked "The man who doesn't write for money is a numbskull!" Good advice, Sammy.

What is art, anyway? Go down in Greenwich Village—the New York branch of Matteawan Asylum—and you'll get a different definition from every humbug you meet. The shorter the hair the longer the definition.

Each time I hear some hokum-hooting highbrow rave about the degeneracy of present-day writers and speak of the glorious past I am reminded of several items in said past, viz., although the Renaissance produced its Michelangelo, Cellini and da Vinci, it did not produce a single plumber, food inspector, or a dentist. Elegance was a veneer scantily surfacing universal grossness. A self-respecting ditch-digger of today would resent the table manners and personal habits of a Court fop. And during the "great Elizabethan Era," Queen Lizzie herself had no protection from the gutter sights and stenches as she bounced over the ruts of London in a gilded but springless chariot. And that's that!

Witwer does not pretend to write stuff that will live. He concedes that it's rot. I don't agree with him. I think that its just as good stuff as any popular writing today. He writes all of his stories in correct slang. He breaks the dear infinitives unmercifully. He juggles the harmless verbs, adjectives, and adverbs in such a manner that *Collier's Weekly* features his name on the title page, while the work of ambassadors, college professors, et al., nestle back in the advertising section. That's where they belong. What is the world coming to? demand the purists. Mr. Witwer shakes his head solemnly and admits that he doesn't know. All that the poor boob knows is that he's averaging $1,000 per week from his work, the same amounting to a mere $52,000 per annum. Really, I can't blame the pedants from getting peeved. I'm rather peeved myself!

Witwer is a success. And success is the one thing that the abnormal "my art" faker cannot tolerate. But, allons!

I write the case of H. C. Witwer with a fiendish delight. I am tired of listening to the maggot-minded and bunk-brained criticism on a man who, although he is not a writer of literature, is withal a good fellow and a regular guy. (Don't you care for the word "guy," professor?) Further, I like to present his case for the benefit of the boys and girls who think that they are handicapped by a lack of academic education, and who believe that they have no chance of ever gaining editorial recognition. Well, the career of Witwer is one that will put new pep into the most discouraged of tyros, causing them to bang their machines with vim, vigor and vitality. And so, let's perform the autopsy.

Harry Charles Witwer was born in Athens, Pa., on March 11th, 1890. He attended the grammar schools and learned everything but grammar. He spent a short time at St. Joseph's College, a prep school, but did not remain

long enough to receive the benefits of a standardized education. Probably believing with the late Col. Robert G. Ingersoll that "a college is a place where pebbles are polished and diamonds are dimmed." And the present audience is aware, I trust, that there have been several men born of woman who have gained success without the aid of a college course. Don't misunderstand me. I am not condemning a college education. Suit yourself about that matter.

It is interesting to note that the divine afflatus—whatever that is—did not roost upon the Witwer head at birth. If it did, it did not develop until he was past twenty. This fact breaks a cardinal rule of genius at one fell swoop. I state it with joy; because it will hearten the boobs who have been bunked into the belief that all writers are born and never made. Some grow! No doubt a goodly number were born; but I suspect that the majority attained success through a certain amount of "workspiration." Only geniuses have inspirations.

Suppose we note what young Witwer passed through before he broke out with a rash of short storyitis.

At sixteen, he decided to conquer New York. He had no idea what he wished to do, no real objective in life. His first job was not twin to the arts but rather a flavory gatronomic success. For "jerking" soda (how's that, professor?) behind a "juice joint" he was paid six dollars per week. He was so elated with his sudden affluence that he spent his free hours studying the lights of Broadway and passing up each library as it appeared in view. He made his headquarters in a palatial hall-room at $1.50 per week. (Oh, rent, where is thy sting!) And, had some one at that time told him that he would some day be a "big time" writer, getting "limousine money" for his stuff, he'd have sold out his share then and there for ten cents!

During the next few years he held, anywhere from two hours to two years, the following hectic positions, jobs, et ceteras: salesman, hotel clerk, instalment collector ($12.00 weekly), bell-hop, advance agent, press agent, copy reader, sport writer, et cetera, et cetera, and even et cetera. These are not listed in the order of merit or in the order that he tried them, but they will give you an idea of why he knows people and why he can write convincingly of ordinary things in an extraordinary manner. In other words, he came in contact with life! And you can't get that stuff out of books, magazines or almanacs.

Having failed successfully at all of the aforementioned stop-overs and way-stations, he suddenly decided that writing short stories for the magazines would be a bright idea—and about the only thing left for him to fail at.

Casting grammar to the winds—which was a bad thing to do, of course—he sat down and wrote four yarns within a week. No trouble at all. The gems of genius were mailed to unsuspecting editors, and our hero —I love to coin new phrases!—began figuring up the net profits in advance. He then waited for homing checks. He's still waiting—at least, he's still waiting to be paid for *those* yarns. For be it known that he was somewhat awed to receive, not checks, but what is vulgarly known in Greenwich Village as rejection slips. Now rejection slips, as you know—but why write about gloom-glammers?

Here he showed remarkable evidence of a common fault with tyros, that of writing of things he knew nothing about. Instead of writing stories apropos of things he himself had seen, heard and experienced, he wrote of Newport society, the jungles of very darkest Africa, the diamond mines of Rhodesia, and the belles of Boston. Fine, lovely—but altogether *not!*

He now looks back upon those halcyon days with abject amazement. He marvels that a human being could

be so gloriously inane and yet remain within the laws of sanity. At one time he had no less than fifteen gems clogging up the mails. As fast as he sent them out they'd come cooing home to papa. He used to send with one hand and collect returns with the other. But, of course, even Rip Van Winkle waked up after a while.

He sold his first story March 26th, 1915, to "Snappy Stories." Five dollars was paid for the masterpiece. He raved as only a true genius can rave when such a small stipend was received. He was about to quit the game—believing that he had registered another failure—when he met Mr. Charles Agnew McLean, editor of *The Popular Magazine,* a Street & Smith publication. Having discovered latent possibilities in Witwer, McLean asked him to call. He did, and told Mr. McLean about his Arab-like career. And the kindly editor—who, by the way, has "put over" more big writers than any other editor in America—suggested to him that it would be a good idea for him to write of things he knew about at first hand, and to leave yarns pertaining to Newport society to those who knew it better. Thus began the career of H. C. Witwer, his first step successward, with *The Popular Magazine* as the initial rung.

Since then he has established a record for output that has never been equalled by any popular writer in the world. In one year he wrote—and sold—eighty-five short stories, most of them averaging nine thousand words each. To date he has written more than two hundred short stories, novels, serials, and a bevy of photoplays. And his work has appeared in the following magazines: *"Saturday Evening Post," "Collier's Weekly," "American Magazine," "People's Favorite Magazine," "Short Stories," "Snappy Stories," "Romance," "Picture Play,"* and last but not least, *"Cosmopolitan."*

His most successful character is "Ed Harmon." Eddie has made his creator approximately $60,000 to date. And when the collection of short stories appeared in book form, entitled "From Baseball to Boches," it was a best seller, going into twenty-one editions. It has recently been printed in Braille for the blind.

He bangs out all of his copy on a typewriter, and tells me that he cannot use pen and ink even for ordinary letters. And, speaking of letters, it may be of interest to mention his mail that he receives daily from all parts of the United States, Canada, Great Britain, Cuba, France, Australia and even China! They range from the most extravagant praise to the most scathing denunciation. However, he generally takes a week off to answer both knocks and boosts alike. Which is a wise policy. The knocks keep his head down to average size while the boosts stimulate him to banging his helpless typewriter at all hours of the night, when decent citizens should be in bed.

Before permitting the curtain to descend, I'll have the star of this show take the center of the stage and tell you something about his act. Listen to Witwer:

"If one is, for instance, a salesgirl or a drug clerk, and they find it impossible to rid their system of the urge to write—go to it! But don't lay your plot in Washington diplomatic circles or Southern China—have the action take place in the department stores or the druggists; in other words, where you yourself are a part of the atmosphere. The result will at least sound real, which is half the battle for the editorial check. Two-thirds of my early rejections came from ignorance of that little detail. I attempted to write about things of which I had no personal knowledge. The idea of a story about prize-fighters, printers, soda dispensers, or hotel clerks, being acceptable if well told, never struck me. Another thing that is worth

thinking about is the reader. Because it is the reader who makes or breaks the popular writer, first, last, and all the time. When enough of them shriek for our work we do business on a scale that would cause many a Wall street broker to collapse over his ticker. And when friend reader demands that we be decorated with the ancient order of the "gate," we get it! Readers make our prices and our reputations, and any writer, however "big," who thinks differently, is kidding him or herself!"

"But, Mr. Witwer," I interrupted, "it is customary for writers who have scored a big success to tell the beginning boys and girls just how to do it. What have *you* got to tell 'em?"

"The only advice that I have to give those who would write is to get plenty of good, clean white paper—and go to it!"

School's out.

WRITING FOR SCIENTIFIC PUBLICATIONS

By Eric A. Dime

TO the inventor and the scientist belongs a great deal of credit—perhaps the greatest credit—for the rapid progress which civilization has made during the last fifty years. It is especially during the past decade or so that some epoch-making inventions and far-reaching discoveries in the field of science have contributed to the material benefits enjoyed by the people of today.

The American people, especially, are known for their inventive ability. During an interview I had with Mr. Edison a few years ago, he told me that the United States is a nation of inventors, that is, there are more devices invented and patented in this country per capita population than there are in any other country. Of course, there are times when a noted luminary, like Marconi, bobs up on the foreign horizon and gives an extraordinary gift to the world, but when it comes to turning out inventions in large numbers the Americans hold the lead.

There is a certain interest attached to an inventor's creation, especially if this be of novel construction and far-reaching importance. When men began to squirt invisible electric sparks from one side of the Atlantic to the other—sparks that carry the human voice and written messages—the people became curious to know what kind of instruments made such feats possible. The result was that lengthy and descriptive articles appeared about them in scientific and other publications.

To keep the people informed about the progress which is made in the scientific field a number of periodicals are published for this purpose. These journals offer a market for writers who have the ability of describing an invention or handling a scientific subject in a popular vein. Among the representative scientific publications I wish to mention the *Scientific American, Scientific American Monthly, Popular Science Monthly, Popular Mechanics' Magazine,* and *Science and Invention.* These are constantly looking for available articles about some unique and practical invention and scientific discovery.

Although these publications cover the same field in the broad sense of the term, each is distinctive from the others as to quality and quantity of material used.

For some years past I have con-

tributed articles to these publications, and although writing scientific articles has been my "side line," I have found the time devoted to the work well worth while. I have often been asked by my friends and others how I find the subjects for such articles. Some writers appear at a loss to know where to look for leads or tips that might develop into some interesting yarns. As far as I am concerned I have never found it difficult to locate inventors or scientists at the time when their creations have more or less of news value. Perhaps the best method of showing the way into the scientific press is to recount some of my own experiences with this class of publications.

I find my subjects through a variety of sources. On the one hand I look for them in certain definite channels. On the other hand ideas and leads come to me by chance or from unexpected sources. In the first case I find that the news columns of the daily press are worthy of careful scrutiny. The newspapers, as a rule, are not keen about publishing anything concerning the average inventor's work, but when some unusual device or machine has been perfected, or when some notable scientific discovery has been made by either well-known or unknown persons, the papers will devote more or less space to such matters. Such items are quite general, and it is only on rare occasions when full descriptive details are given.

One day last summer some of the New York dailies carried short notices about a new type of fire-arm invented by a former high ranking officer of the U. S. Army. The accounts in the press were brief and touched upon only a few of the gun's features. I located the inventor and obtained from him full details about the weapon, how he happened to invent it, its advantages over other fire-arms, the mechanism of construction, etc. All this information I developed into a feature of some 2,000 words and sold it to one of the scientific publications. Later I wrote three other articles about the weapon and sold them to non-scientific periodicals.

Another source, which I consider one of the best and most prolific in the way of providing ideas for scientific articles, is in the "Help Wanted" and "Capital Wanted" advertising columns of the daily papers. I feel sure that very few persons, even among the writing fraternity, would ever think of going through these advertisements in the quest for a topic about which to write. Still these columns prove at times veritable hotbeds for leads which develop into good articles for the scientific press. As I am writing this I have before me a New York daily. Running down one of the "Help Wanted—Male" columns this is what I find:

"SALESMEN—We want several capable men who are qualified to sell to big business houses, hotels, banks, etc.; the article is an automatic ventilator particularly adapted to meet present-day needs; this is a big proposition and requires a big man; commission."

So far I have not investigated this, but it would not surprise me to learn that this is a new type of ventilator, a description of which, with proper photos or diagrams, could easily be sold to a scientific publication.

Nearly all persons, who have invented and patented certain devices, are looking for capital with which to manufacture and place said devices on the market. Very often they will insert a little advertisement in the "Financial Opportunities" columns of the daily papers and ask the public for money. It is an easy matter to answer such "ads" and get in touch with the inventors. One of these insignificant three or four-line advertisements has often furnished me with the best subjects for scientific articles.

In large cities, like New York, there is held annually a number of industrial expositions devoted to the electrical,

automobile, motor boat, marine, chemical, and other industries. Among the numerous exhibits at these expositions one will sometimes find a unique device, instrument, machine, or a new discovery in the chemical field, all of which have some interesting news value. I find it worth while to visit all of these expositions because of the opportunities of picking up something of value which can be turned into a marketable article.

Another good and definite source for providing subjects for the scientific press is the *Patent Record,* issued weekly by the Bureau of Patents at Washington. This is a voluminous book, and it lists every device which is patented in this country. Of course, a great number of the inventions have no particular news value, but there are some about which some interesting articles could be written. After selecting a number of devices as possible subjects a writer should, whenever convenient, call on the inventor and have him demonstrate his apparatus. It is easier to grasp the operations of intricate mechanism by witnessing practical demonstrations than by simply reading about it and thus form an opinion as to what it looks like and how it operates. When distance prohibits the writer from calling on the inventor the only way to obtain information is by correspondence.

As I said previously, some of my subjects come from unexpected sources. I often receive valuable tips from friends and acquaintances, many of whom at some time or other stumble onto some information that would make desirable reading matter. Being familiar with the subjects about which I write these parties bring me in contact with the source of their information. There is a young fellow living in New York, who is interested in scientific research work. And he comes in close association with men who have done something worth while in the scientific field. One of the first things this chap tells me when I chance to meet him, is: "Say, I've got a good story for you." He has a wonderful nose for news, and most of his tips have resulted in lengthy articles.

While strolling along Broadway or other streets of New York my attention is often drawn to a demonstration inside a store window. Inventors from various parts of the country sometimes come to New York to display their creations in order to raise capital. The exhibits are made in rooms or buildings outside of which a heavy tide of human life is constantly flowing. Whenever I see such a display I step inside and nail the inventor, or the man in charge, for information. He is always willing to talk and advances more information than I could possibly use. As a rule he has also photographs or diagrams on hand. All of this data sometimes make good material for one or more of the scientific publications.

Photographs, drawings or diagrams, are essential to articles for the magazines in question, and very few would be acceptable without illustrations. The reader would find it difficult to visualize a complicated piece of mechanism, instrument, or a large engineering feat, without the aid of photos or diagrams.

As a rule I always obtain the photographs, etc., with which to illustrate my articles, from the parties who furnish the text material. When a man learns that his invention is to be exploited in the press he feels so elated and pleased that he will go to all kinds of trouble and expense in order to provide the writer with illustrative material. Should it so happen, however, that the inventor has no good photos on hand and the writer is in a hurry to obtain some, the latter can make arrangements with some concern, which makes a specialty of news photography, to take the pictures. For example, The Central News Photo Service, of New York, can send

a camera man on a moment's notice to any place within New York or vicinity take photographs. This Service will charge the writer a reasonable price for prints—about 50 cents each—provided it be allowed to use some of the photos for its own service. It can be arranged that the publications to which the writer will send his articles, and those supplied by the Central News, will not conflict. Furthermore, this agency uses only brief captions with the photographs it sells. Writers in any city should be able to make arrangements with some photographer to take photos on the basis I have just mentioned. On the other hand it would be worth while for any writer, who is in position to supply a great deal of material for the scientific periodicals, to have his own camera and take his own pictures.

As a rule the publications, such as I have already mentioned, pay from $3 to $5 each for photographs. The higher price is paid when the photos are rare and difficult to obtain.

In this connection it is opportune to mention the nature and length of articles used by the leading scientific publications. The *Scientific American,* New York, is very conservative as to the material it uses. This journal is considered an authority on scientific subjects by the people of this and other countries, and anything appearing in its columns must be based on proven facts and not on visionary speculations. An article about some device, instrument or scientific project, will not be accepted for publication unless it is proven that such inventions will do the work for which they are intended and that all other claims and assertions about some discovery or other are sound and reliable. As a matter of illustration I might mention that, while the model of a new type of airplane might be made to fly, such a flying craft would not receive much space in the *Scientific American* before it is shown that the full-sized machine is able to make flights. The journal publishes short items of recently patented devices, but before it devotes space of a column or more to them it must be shown that they are practical and possess merit. This publication pays a cent a word upon acceptance. The articles should be from 1,500 to 2,500 words in length. Mr. Austin C. Lescarboura, the managing editor, is very prompt to report on MSS. He makes a decision in about a week's time. My relations with him have been the most pleasant. Most of the articles for his periodical should have a popular style so that they are easily understood by the average reader.

The Scientific American Monthly, formerly known as the *Scientific American Supplement,* published by the same house that owns the *Scientific American,* uses in part material of a highly technical nature. Many of these articles are written by authorities in the respective branches of science, such as astronomy, geology, chemistry, medicine, etc. There are also translations from foreign scientific publications. Illustrations are used whenever possible, and the article generally should not run much over 3,000 words. This monthly also pays a cent a word on acceptance. Mr. A. Russell Bond, the editor, is very cordial to writers and reports promptly on everything submitted.

The *Popular Science Monthly,* New York, uses a wealth of material in each issue. Every number has some articles averaging 2,000 to 3,000 words, but the greater bulk of material is composed of short items of from 200 to 600 words or so. This magazine is looking for matter about odd and novel inventions, and photographs should accompany everything submitted. The articles should be written in plain and simple English. The price paid ranges from 1 to 3 cents a word and payment is made upon ac-

(Continued on page 34.)

PHOTODRAMA

A Series of Articles Taking Up Every Phase of Studying, Writing and Selling the Photoplay

By Henry Albert Phillips,

Formerly Lecturer and Instructor in Photodrama in the Brooklyn Institute of Arts; Author of more than 50 Photoplays; Author of "The Photodrama," "The Feature Photoplay," etc.

VI.

The Photoplay Plot.

THERE are a great many people who are quite sure they know exactly what a dramatic plot is—until they come to define one; just as there are many writers who think they know exactly how to construct an effective plot—until they come to the point of constructing one.

Since effective photoplays are due three-fifths to plot construction, it readily may be seen that plot construction is an important function of the photoplaywright.

A plot is nothing more nor less than an artificial scheme to intrigue a reader or an audience into believing that a fancy of an author is a fact of life. That is just what we writers do, we *plot* with our imaginations to break down the credulity of the man in the street. In a plot, we create a continuity of illusions that dramatically emphasizes certain episodes in a given cycle of experience so expertly that all the little non-essentials of experience are overlooked and forgotten by the audience. A plot is the art of linking together a series of dramatic coincidences in such a manner that they will hold the audience's attention and interest as with a chain of steel.

A plot—especially a photoplay plot—is a huge undertaking. One must foreordain a thousand and one cumulative incidents that form the dramatic life cycle of a given character, group of characters or an abstract theme.

There are various degrees of plotting, all of which are frequently and erroneously called conceiving a plot. Plots are not conceived, or born, any more than men are. They are conceived as infant ideas, however, and grow and mature in accordance and in proportion to intrinsic character and painstaking culture.

The mature plot, then, is a *Complete Plot.* The Complete Plot is the unpolished "makings" for a complete story or play or photoplay. Here are to be found all the elements that shall motivate and sustain the finished play or story. The Complete Plot is the works of the complete dramatic vehicle ready for the casing that shall give the vehicle form, beauty and utility.

Many often mistake a Plot Fragment—or Dramatic Situation—for the Complete Plot. At best, a Fragment is but a *part,* as its name signifies. As a Fragment is a part of a plot, so it may in turn become the fragment of a photoplay. For instance, through some channel or other, there may come to the knowledge—or through fictitional invention—the remarkable coincidence of a divorced wife taking her baby for shelter to the home of its own father, of which fact all concerned are in ignorance. This is a powerful fragment and might easily become the crux of a Complete Plot. Yet it may be seen it is not the Complete Plot. This is but a situation—possibly the Climax of the Play—while the play itself is concerned with the events that led up to this Situation and the *re-actions* that are bound to result from it.

Perhaps the most frequent and com-

mon plot phenomenon is the Plot Germ. But the Plot Germ is even farther removed from the Complete Plot than the Plot Fragment. The Plot Germ is any bit of data, phenomena or material that is in any measure *constructively suggestive*. The air of Life and Experience is alive with plot germs. Whichever way we turn we find some poignant circumstance of life's complexity. A thousand and one happenings, sayings and thinkings that we may observe, hear and think about are excellent future fabric for drama and fiction.

There is a common impression that a Plot admits of a double viewpoint. This is not true. A plot is entirely a matter of mental plan and physical construction. It is the story in its *elementary* form. It is viewable—or should be—by its constructor alone. When the play or story is finished the plot ceases to be, it has been absorbed —or assimilated—by the living being that the play has become. The plot frame has taken on bodily form and has been invested with a spiritual entity. Just as the bones hold the human body erect and furnish the basis of its form and vigor, so should the plot of the play become a surety for form and *substance*.

With the Plot the audience has nothing to do. The Plot must be good if the play is good. We cannot argue, however, that the play must be good because the plot is good, since the play is plot construction plus dramatic construction. Bad play building may even go so far as to nullify an excellent plot, or even destroy it. An audience then must sense a good plot, but can never *see* it, else it would not then be a good plot, but a poor one, or at least it is a good plot made poor by insufficient covering, like an emaciated human being who has failed to assimilate its proper food or be nourished by it.

We might call a Plot a *definite purpose*. In a play or story we set out to accomplish something, to complete a cycle of action. The end or object of our hero or of our theme is foreordained, and when that end or object is attained our task is done, our plot is complete. Thus, our hero may set out to win the esteem and hand of a girl he wills to marry, or the author may essay to prove that Love is stronger than Hate in a thematic story or play. And there we have the entire plot process: the author plans to achieve a given end and thereupon sticks steadfastly to his purpose until the desired goal has been reached.

However, the most logical step in this simple process of plotting is more often forgotten than remembered. To take aim effectually implies a target, to achieve an end presupposes an end in view. Therefore this science of plotting is largely a matter of *beginning with the end!*

We assume naturally that in a play as in any other worthy achievement, that the end should justify the means. We should seek therefore to choose achievements that are worth while. To watch a perfectly good screen hero risk his life to attain a molasses cookie, or a stalwart man wage his whole future for the smile of a flaxen-haired doll are very sad experiences for grown-up audiences. Yet you and I have witnessed more disastrous tempests in celluloid teapots than this.

What gives a plot life and sustains it to a healthy maturity? In other words, what is plot mechanics? Well, let us take a simple example. We will take plain, honest John Smith. So far we have only a statement, not a story. We must implant a life-and-death object, purpose, *ambition and desire* in said John Smith for a definite thing. But that isn't enough. The world is full of people who merely harbor desires but who never try to gratify them. Such people are interesting only to themselves while we are seeking somebody who will be *interesting*

to everybody. What we want is to see John Smith try to gratify his desire, to satisfy his ambition. Now, in this case John's absorbing ambition is to win the hand of beautiful, coquettish Mary Brown. Since our chief object is to make our story *interesting* we shall employ the simple but never-failing device of *contrast*. If Mary and John were alike as two peas we would have the common garden variety. No, John is plain and poor and lowly. So Mary must be beautiful and rich and grand. At once everybody says, "Why, John *can't* get her!" But John is endowed with spirit, pluck and courage and won't be shooed away so easily. So we sit back and say, "I say, but this is going to be interesting!" And, sure enough, if John had only Mary's differences to overcome the story might have come to an end quickly. But enter, Claude Duval. Claude wants Mary, too, and he is bent on ridding the earth of John. Here again we sprinkle in a little contrast. For Claude is all that John is not—rich, mighty, villainous. But he is no coward and swings a mean fist. We whisper to ourselves, John, your case is hopeless, what you are trying to do is *impossible*. Whereupon we arrive at one of the greatest of plot opportunities. Get your audiences thinking that what you and your hero are trying to attain is impossible—*and then do it!* Do it logically, plausibly and convincingly, of course. So you see, the principle mechanics of the plot consists in choosing a difficult task for your hero (and incidentally yourself) to do and then continue to make it more and more difficult by throwing other obstacles in the poor fellow's way as soon as one is cleared away.

My next article will continue with *Uncovering the Plot*.

FOOTNOTES

THE MATE OF THE SALLY ANN

A Comedy-Drama with Ingenue Lead in Five Parts

By Henry Albert Phillips

SYNOPSIS

Part I. A Sailor's Oath.—(*Continued*)

All the Captain knows is that his daughter had come to him broken-hearted, saying she had been deserted. She had died in giving birth to little Sally, but had never told who the man was. All these years the old Captain had brooded and cherished revenge of which he had daily told Sally.

The cabin is full of the Captain's pets and relics which she must take care of. The Captain is too much occupied to give her either thought or time, Except to See That No Lubber Ever Gets Sight of Her Riggin'. She drudges and scrubs the quarter deck and snatches the only sight of other folk through his telescope when he is asleep. The Captain is fond of her in his rough way, but does not believe in Lendin' an Extra Hand to Women Folk. Thus Sally is desperately lonely as she sits by the sea. The Captain thinks that if he keeps her busy he will keep evil thoughts out of her head that led her mother astray, and he nearly breaks her back as well as her heart.

One day the Captain returns from the village as usual with provisions and he is followed by a mangy pup. He fiercely beats it back as A BARNACLE OF THE LUBBERS. Sally sees in it a beautiful glimpse of the outside world she yearns for. She steals to the crude gate and brings the pup in in ecstasy and ties it up on the rocks and names it Matey. Matey howls all night long, upon which the Captain remarks that it is a deep sea omen brooding a spell of dirty weather. *(To be continued in our next.)*

Henry Albert Phillips

PUTTING IN HUMOR

By Homer Croy,

Author of "Turkey Bowman," and many humorous sketches.

ONE of the hardest things in the world to do is to sell a humorous story to a big magazine. It is much easier to sell a light story to a small magazine than to a magazine where a number of people have a finger in the pie.

On a large magazine a manuscript is passed around from reader to reader and each puts down his opinion on an office memorandum sheet attached to the manuscript. One person will think it is a fine, humorous story, and will so subscribe his opinion, but the next person will think that the manuscript should be taken out to some remote spot and buried without further ceremony. A third person will agree with the first, but the fourth will want to hurry along the obsequies. And so the vote stands—two for and two against. The story then may go up to the editor-in-chief, who is influenced by the opinion of his subordinates. Even though he likes it he hesitates to accept it, for he has the feeling that it will appeal to his subscribers in the same proportionate ratio. To play safe he takes a story that gets four favorable votes—and the humorous manuscript is consigned to the custody of the United States mails.

You stand a better chance of selling a humorous story to a one-man magazine than you do to a mill. A humorous story, outside of the conventional lines, has a better chance with a magazine reflecting one spirit than where it is ruled by vote. Of the magazines portraying the personal likes and dislikes of one person there are *Harper's Magazine,* with Thomas B. Wells as the last word. *The Popular Magazine,* with Charles Agnew McLean on the throne; *Adventure,* with Arthur S. Hoffman walking the bridge; *The American Magazine,* with John M. Siddal ruling the roost; *The Pictorial Review,* with Arthur T. Vance at the helm, and Ellery Sedgwick in Boston guiding the destinies of *The Atlantic Monthly.*

Short humor does not pay. It brings in a few dribbles but it never gets you anywhere—unless you do some particular, restricted kind, such as the columnists, or Walt Mason, Kin Hubbard or Edgar A. Guest, for the syndicates. If you do hit-and-miss unsigned miscellany you had just as well be on piece-work in a shirt factory. Speaking personally, I wrote shorts for years, and at the end of that time I was not a peg ahead of where I started. All I got out of it was three meals a day—and some of them were more in the nature of lap lunches.

The field for short miscellany has gradually narrowed. A number of newspapers and syndicates used to buy short material, but are no longer interested, and *Puck* has quietly folded its tents and gone to that undiscovered bourne from which so few magazines return with a crying need for manuscripts.

The big thing is to put humor in narration. It will get you twice as far as short squibs dropped here and there among more or less lethargic magazines. The same amount of humor served up by a writer during a year, if put into short stories and novels, will be five times as remunerative. One can sit down and think up a joke about home brew, but to put a still into a plausible bit of narration is another matter. It takes ten times as much genius to put it into narration

as it does to put it into a pungent paragraph or an answer-back and send it to *Judge* or *Life*. The reason that Bill Nye was no greater humorist was that he could not put his humor into fiction. He could sit down and write a wonderfully enlivening bit about a cyclone, but he could not weave a plot around the cyclone. Mark Twain could. He wrote "Huckleberry Finn." And Booth Tarkington can. He wrote "Seventeen." He is the master of both humor and pathos. "Alice Adams," recently completed in *The Pictorial Review,* is a marvelous bit of work in both mediums. When there is a chance for comedy he handles it in appropriate key; and when the situation is sympathetic he goes about it with the same admirable skill. If the humor of "Alice Adams" were combed out and piecemealed around to the comic weeklies he would about have a new suit of clothes; now he will probably put over a best seller and have the film rights in addition.

Irving S. Cobb has never been able to employ humor successfully in narration. Ring W. Lardner has. Ring is the greater humorist. Cobb is the master of the short story, but such narration is relieved by little or no lightness. And when he does essay comedy in a short story it is with a ponderous and elephantine hand. But then he can turn around and do an essay on "Fried Eggs," or "Sub Gum Chop Suey," wherein the pure gold of genius glitters. If he could combine his two talents they would be putting up a bronze tablet in Paducah.

The easiest and surest way to write a humorous story is to write it in the first person and slang it. This gives more latitude and more chance for quips and passing pleasantries. If you will assume the role of a character speaking and give this character a personality with all the faults and foibles of a living human being, then the story becomes true to life and realistic. A story told this way offers chances for intimacies and personal observations that would not fall in the path of the impersonal narrative. This is the method pursued almost altogether by Ring W. Lardner and his imitator, H. C. Witwer. A good example of this method, pursued even in the more restricted scope of a woman's magazine, is "Stradivarius—Hold It," in the March number of *The Pictorial Review.* The same method was employed at greater length by Harry Leon Wilson in "Ruggles of Red Gap"—which was all written from the point of view of an English valet narrating his adventures in a small western American town. The delight of the narrative comes from being able to see everything from the eyes of the alien serving-man.

The essentials of writing a humorous story is to take a sympathetic character and then proceed to get him or her into hot water. The reader must feel that the character is going to come out well in the end—if he did not, it would then be tragedy—and the reader will then laugh at the character all the time, thinking how much cleverer he himself is, and how he would know better than to do some of the things the character is doing. The reader's satisfaction comes from his own feelings of superiority. Galett Burgess, who knows more about the mechanics of the trade than anybody I have ever come in personal contact with, gave an illustration of the basis of a comedy story.

A young lady gave her little nephew a postman's uniform and laughed much to herself as he went around in it imitating the local letter carrier. Then one day Bobby came in and said, "Auntie, I am a real postman now."

"How, Bobby, are you a real postman now?" she inquired in the way people have to encourage juvenile conversation.

"I delivered some real letters to the people today."

"Is that so? How nice! Where did you get them, Bobby dear?"

"I found a package up in your room tied with a pink ribbon and them's the ones I used, Auntie Mae."

The fundamentals of a humorous story are here. We have a sympathetic character, Auntie Mae, and by the unexpected turn in Bobby's affairs she is placed in hot water. The situation may either be built up to, or used as the starting point for further action. When the time comes to write it, go about it naturally.

Once I worked and worried about being funny in my writings. I would walk the floor, hold my head or feverishly fill the room with smoke trying to make up my mind whether a certain sentence or a given situation was funny, but I no longer do so. I take the situation that appeals to me, get a firm grip on the characters and then wade in. I was always wondering how it would strike some editor; an editor was a terrible bugaboo to me, a wild and demoniac person with a pitchfork in one hand and a rejection slip in the other, but he no longer gives me the cold shivers. I take him quite calmly. If something appeals to me as being comic I roll up my sleeves and go after it, feeling sure that if it strikes me as being funny it will so strike somebody else. There will be enough persons who see it from my point of view to make it worth the effort. And so I proceed confidently to my typewriter. Often the first magazine does not agree with me, but sooner or later I discover that some editor and I are kindred souls.

Now that I no longer deliberately set out to be funny, but go along until something strikes me as having comic possibilities and then attack it without thought of anybody else, I find that I have much better success. When I deliberately tried to be funny I found that the occasion seemed to call for flowers; the harder I worked the more necessary seemed large and imposing wreaths. Now instead of trying to run down a joke I take characters that interest me—and usually they are ones that I knew in my youth—and begin telling about them and pretty soon the jokes, instead of heading for the hills with their tails between their legs, come and begin to nibble around out by the rose bush, and then pretty soon they are up on the back porch scratching at a corner of the door.

The main thing, I find, is to get your characters firmly fixed in your mind and then let them rub up against each other. Then things will begin to happen. You won't have to go out with a nubbin of corn in your hand; with the bridle held behind your back, and try to coax them into a corner; instead, they will come trotting up and beg for attention. Now, instead of trying to be funny I climb up on my literary vehicle and start off to town without them. Then pretty soon I look back and there they are trotting patiently along under the wagon!

TO WRITERS

Don't write about the ills of life,
  Don't throw a frenzied fit
Expecting that the editors
  Will straightway fall for it.

Don't always tell a tale of woe
  And chant a dark blue spiel,
Not even if you feel that way,
  For who cares how you feel?

A song would stand a better chance,
  A little word of hope.
Next time you start to write a verse,
  Work in that kind of dope.

Talk about sunshine, children, birds,
  Wild flower and brooks and fields,
And see what sort of currency
  That line of writing yields.

Ida M. Thomas.

HOW TO PREPARE MANUSCRIPTS

A Series of Helpful Lessons on how to prepare manuscripts that meet the approval of editors

By Emma Gary Wallace

CHAPTER VII.

Clearness and Originality.

MANY manuscripts fail to meet with favor because they are lacking in clearness. Ideas which are perfectly clear-cut and definite to the writer, are set forth in such a hazy manner as to be foggy to the reader.

Many stories which fail in this respect are met with in print. The trouble is too much haste in writing, lack of leisurely revision, the struggle for an unusual beginning, lack of clearness in the mind of the writer, or taking it for granted that the reader will discover much between the lines that is unwritten.

Hasty writing is sure to be lacking in clearness,—words are not carefully chosen; sentences not well constructed; paragraphs poorly divided and balanced. Many times when an article or story is finished and re-read, it seems clear and logical and is sent away without further delay. When it comes back three weeks or a month later and is re-read, it is evident why it has been rejected. It is not clear; it is poorly punctuated; some parts are contradictory to others; relative pronouns and their antecedents wander apart at will. It is a very good rule to let an article or story cool off for a week before giving it a thoughtful revision for the last time. This is often recommended, but many writers are too impatient to do this, and send their productions forth in an unfinished state which courts rejection.

If an editor has to read the opening paragraph of a manuscript two or three times to discover what the writer is talking about, or half a page farther on he has to turn back to the opening to find the key to the situation, he is very likely to argue that readers will not exert themselves to figure out a puzzle of this kind. Unusual openings are all right, but they should be as clear as crystal in their unusualness.

It is impossible for the writer to portray something clearly and distinctly which is indefinite and hazy in his own mind. An artist would scarcely attempt to paint a sunset if between him and the sunset hung a heavy, slatted screen, through which only a few rays of light penetrated. He must have just the sort of a view which will enable him to see the picture plainly he expects to reproduce on the canvas.

Some workers say that they begin anywhere and just follow from one idea to another. Occasionally a writer makes a success by this method because of an unusually logical mind, but the majority of us have to think things out from the very beginning to the bitter end (if bitter it be) before we start. Otherwise our writings are not clear-cut, nor do they stand out in bold relief so as to present our ideas with unmistakable skill and clearness.

Many times we do not appreciate that because something *is* perfectly plain in our own minds, that we have failed to unfold it so skillfully that the reader sees and hears what we see or hear.

A skeleton is to the writer what the blue print is to the architect. If the

architect did not have his specifications and plans, he would be sure to be disappointed in the outcome of his work, to say nothing of the greater expense and effort in going ahead blindly. The finest stories and special articles may be quite spoiled by a careless lack of clearness.

There are several ways of detecting this fault in the finished manuscript. Read it aloud. Hidden flaws assert themselves when the voice strikes the ear. Lay the manuscript aside several days, as has been suggested before, then take it up again and try to imagine that you are a reader who has never seen it before and who has no idea about that which the manuscript tells. Pay particular attention to pronouns and their antecedents. Examine involved sentences to discover whether or not they cannot be simplified. Watch for wordiness which can be strengthened by compression. Be on the alert for incongruities or contradictions or situations which need a little amplification to make them clear.

In this way looseness of construction, hazy paragaphs, and important omitted details will make themselves evident. It is this last reading also which helps one to detect whether the vital story incidents are sufficiently forecasted to make them plausible.

In a story recently prepared for the press by a well-known writer the editorial criticism was made that it was lacking in plausibility. This fault was due to the fact that a party of people who went to a remote country district to live for the summer, and who received tidings that their money was all gone, were able to spend a comfortable, even a luxurious time, until by a lucky turn of events an unexpected legacy relieved the situation. They were not represented as working or being unduly disturbed. They seemed to have as much during the time they were without money as they did before, their discomfort existing only in the knowledge that the world would consider them poor. The question naturally arose: "How did they live?" They were not in the country early enough to plant a garden, and even suppose that they had had the use of the old house free where they remained for the summer, they were obliged to eat and meet sundry current expenses.

The situation was remedied by the writer who finally elaborated the story, eliminating the miracle element from it. A woman character who seemed to have no particular reason for being in the story before, was represented as having a marked characteristic of bargain hunting. When purchasing supplies for this outing, she chanced upon a bankrupt sale of high-class groceries and just revelled in buying quantities of fresh eatables. She excused what her family laughingly called "extravagance" by pointing out that camping parties always had prodigious appetites, and what they didn't use could be sent to an Orphan Asylum near their sylvan retreat.

When the crash came, these supplies tided the family over and enabled them to serve very delicious, light lunches in a picturesque arbor, to passing tourists. Ripe fruits growing on the place helped out, and one of the daughters who had always had a fad for prowling in the woods, found an abundance of moss much prized by florists for packing and shipping flowers in from one point to another. This same exploring young woman found a number of rare plants while gathering moss, and was successful in making a collection of local flora for a State University which netted her a tidy sum.

Altogether the introduction of ways and means to tide over the poverty period "put the story across" and made it stronger by restoring the young lady botanist to health, while the roadside Tea House cured the older woman of the complaining habit she had rolled like a sweet morsel

under her tongue for many years. Make your stories plausible!

In descriptive writing especially, the element of clearness is of prime importance. The writer must be able to make the reader see what he sees, and, of course, if the writer sees nothing but superficial things, the product of his pen will be commonplace indeed. Literary clearness involves the spirit as well as the outward form.

A story which recently appeared in the *American Magazine,* entitled, "The Invisible Divorce," is a good illustration of the ability of the skillful craftsman to look beneath the surface of things.

The story of "The Invisible Divorce" is related by the husband of a seemingly happy, contented, and very prosperous woman. He tells it as a joke, laughing at the incident which was to both of them a tragic happening in their early married life. It had long since ceased to be a tragedy to him and had become only a ludicrous memory, but to her the disillusionment and the disappointment had never ceased to hurt. It was a situation to which she never referred, yet during all the years which had intervened, it had been a small, if ever-present barrier, none the less real because it was buried from sight in her own heart. Only a writer could pen a story of that kind capable of looking beneath the surface.

A production may be accurate as to facts; it may be submitted at a timely moment; its wording may be precise; it may be interesting, amusing, informative, or inspirational, and yet fail to meet favor because either the theme or the general treatment lacks originality.

To be sure, there seems to be nothing entirely new under the sun, and yet editors keep on publishing magazines and people keep buying. An examination of plots reveals the striking similarity of many of them, yet something about the plot or its unfoldment must be new and striking. Either the characters are of a type to warrant attention, an entirely new setting is given to an old plot, or the plot facts themselves are modernized. In short, the finished picture must be interest-arousing because we view it from a new angle.

It is possible for the writer to view his finished manuscript in a critical spirit and to ask himself: "What is original about this? Just how would *I* view it were I an editor? How would I view it if I were a reader and had followed the writings of the best authors of this class of work for years?"

It is also illuminating to have expert criticism upon a manuscript which comes repeatedly wandering home in spite of our faith in it. The disinterested eye will detect the fault and justify the judgment of the editors, nor is *that the most important part of* constructive criticism. It shows the writer where he is stumbling so that in future he may avoid similar pitfalls.

In the search for original solutions of literary situations, writer folk are obliged to be very wide-awake, for the self-evident solving of a problem does not make a thrilling tale simply because it does not permit of sustained suspense.

The newspapers record regularly many facts which are stranger than fiction, and these are valuable for adaptation by the resourceful writer. Such newspaper facts, however, seldom offer more than a link in the chain. Sometimes a suggestion is gleaned upon which an unusual plot may be built, or a surprising solution of a commonplace problem is offered, or again a knot is tied which one's ingenuity goes to work to unravel in plot form.

There is always the possibility that other writers will see a striking incident of this kind and will make use of it, but one stands quite as good a

chance of doing something worthwhile with it as another.

A method employed by a number of our most popular writers, is to use scientific or psychological facts as the climax to a plot, or for the foundation of it. We have had many stories which have hinged upon some curious detail of science, and mystery stories are often worked out by this means. There are numerous examples of this kind in the short story literature of the hour as well as in the works of individuals whose writings have lived long enough to become classics.

Books on psychology, medicine, science, chemistry, geology, etc., furnish striking but comparatively little-known basic truths which can be utilized to excellent purpose in this manner. This source of material is a treasure house for fiction writers, as well as for those who prepare informative material or that especially intended for illustrative purposes.

In preparing fiction embodying the laws of nature, great care must be taken that a little knowledge does not prove a dangerous thing. Possibly the embodiment of such fundamental facts occupy but a few paragraphs and yet require days and weeks in order that the principles involved may be thoroughly mastered, and that too in such a way as to permit intelligent use of them.

It is the hard work necessary to make a success of the employment of such principles, which deters many easy-going writers from using them. They follow the line of least resistance and use ready-to-hand material with mediocre results.

Naturally the dandelion, the buttercup, and the daisy are not prized like the rare orchid which has to be brought from afar and carefully cultivated to make it bloom.

Originality consists in seeing a new situation or an old situation from a new angle. To master the art of what you know with simple yet forceful clearness, is to have traveled far on the road to literary success. Originality and clearness are a winning team.

PRACTICAL EXPERIENCE ITEMS

By Frank H. Williams

WRITERS who write for *Hardware Age* cannot write for other hardware and house furnishing papers, according to a letter recently sent out by this publication to writers. This letter reads as follows:

"*Hardware Age* is at the present time striving to make its editorial department even better than it now is. We are working hard to put this publication out of the reach of all other hardware and house furnishing magazines. We are determined to do it.

"The best way, we believe, is to be able to claim exclusive writers for our publication, as there is little value when a writer's name becomes common property with magazines of a much cheaper type.

"Therefore I am going to ask you who have in the past assisted us greatly in making *Hardware Age* what it is today, to submit your manuscripts to us exclusively in the field of hardware publications. In the future no author, no matter how able, will be allowed to write for *Hardware Age* if he is writing for any other hardware or house furnishing publication."

Motor Age, Mallers' Bldg., Chicago, Ill., recently asked writers for stories about the following:

"1. *About Public Relations.*—How

the service stations in your city and vicinity, choosing one at a time, get trade and keep trade by methods other than by the rendering of good service. What novel methods they are putting into effect to secure business. Dealers are doing one thing; service stations, which are exclusively service stations, are doing something else. Tell us about them. Say it with pictures, too.

"2. *About the Personnel.*—How the service manager is providing for the continuance of the good will of the men in the shop. In one service station we have in mind, the service men, backed by the service manager, have a hot lunch served them every day, each of the men contributing pro rata toward the expense. The lunch is partaken of in a bright, sunshiny room which the service manager has placed at their disposal. What is the dealer or service manager in some of your stations doing to promote good feeling among his employes who do the service work?

"There are other stories that interest us:

"A. *Selling Service.* Stories of the methods adopted to sell service are invaluable. Photographs which show service stations, floor arrangements, service trucks, mechanics at work, etc., should accompany the stories.

"B. *Service Manager.* There are service men in your city or vicinity whose 'making good' has been especially pronounced. Have they ever told you to what they owe their success? Have a talk with them and let them tell you. Send us their photographs with your stories.

"C. *Advertising.* How truck, tractor and passenger car dealers advertise their service."

Factory, Cass, Huron and Erie streets, Chicago, Ill., stated that the things it desires in all items and articles are as follows: "Indicate why something has been done, how the plan or method was carried out, and what results were secured."

Postage, 18 East 18th St., New York City, said: "*Postage* is devoted chiefly to specific criticisms of direct mail advertising."

The Shoe Repairer and Dealer, 127 Federal street, Boston, Mass, said: "Our rates are forty cents per hundred words, payable on publication."

The editor of *Electrical Merchandising,* 10th avenue at 36th street, New York City, wrote regarding an article telling about a merchandising price contest, as follows:

"I was very much interested in your article on the style show and red letter hunt. I wonder, however, whether you are aware that the post office department regards any such contest, where prizes are based upon awards by chance, as coming under the lottery laws, and therefore would render that copy of the magazine unmailable in which the material appeared. We have had some experience with articles of this kind, and after having the magazine held up and all kinds of trouble, it has been necessary to stay off anything which the lynx-eyed post office inspectors might regard as objectionable or unmailable."

There seems to be a good point in the foregoing for writers to remember.

The editor of *Good Hardware* and *The Progressive Grocer,* monthlies issued by the trade division of the Butterick Publishing Company, New York City, states his wants as follows:

"Short stories on practical selling stunts. Articles of 200 to 1,000 words (preferably 200), on ideas, stunts, plans and methods that some hardware dealers and grocers have actually used and found successful. We can use a lot of such stories, but we like them boiled down to the bone and illustrated with photographs wherever possible.

"Human interest and personality articles. Stories of this nature can run up to 1,500 or 2,000 words. This type of article can tell the story of an unusual store or an unusual man, but it should be handled to bring out their human interest features. And it should be illustrated with photographs.

"Verse. It is often possible to treat an old, or a well-known subject in a new way and thus stir up fresh interest. In a recent issue of *Good Hardware* we ran some jingles on dead stock and dust, both handled in a humorous way. Don't let you poems exceed 28 lines.

"Humor. Most trade papers are dry as dust. We want some real humor in these magazines. Let's have some good jokes that are original and that are pertinent. Above all, they must be original. If we want clipped jokes, we have a larger and a sharper pair of scissors than you have. And we can also use some longer stories that treat various phases of the hardware or grocery business in a humorous way.

"Photographs. Individual photos of unusual ways of displaying merchandise, unique home-made racks, stands or cases that merchants are using, window displays that contain a concrete idea that others may use, odd delivery trucks, unconventional and interesting pictures of hardware dealers or grocers taken in their homes, their gardens or anywhere away from their business."

The foregoing can also serve as a pretty good idea of what other live-wire grocery and hardware papers want.

The American Seedsman, 332 South La Salle street, Chicago, Ill., states that it is interested in articles dealing with seed store merchandising and phases of store management. If at all possible, a photo illustrating some point in the articles is desired, and makes the articles more acceptable. Payment is on publication.

Personal Efficiency, 4046 S. Michigan Ave., Chicago, Ill., states its needs as follows: "We are in the market for specific business-getting and efficiency-producing articles on subjects that would interest business men. We prefer these to be from 1,500 to 2,000 words in length. A few humorous articles along business lines are also acceptable.

Surely every writer will be able to get some ideas out of the foregoing paragraphs which will be of value to him in his business.

Here's hoping so, at any rate!

INSTEAD OF STABBING THE POSTMAN

By Charles Abbott Goddard.

There are days when one feels that to draw one's penknife and jab the postman would be far short of a crime. Such days are when the postman, smiling in his innocence and remarking as to the fine weather we are enjoying, drops one after another with thuds that strike one's heart, long, fat, self-addressed envelopes. He may wonder why we fail to return his pleasant word with pleasantness, or decide that we are somewhat of a grouch.

Back at the desk, safe from eyes that will spy on our first, second, third and on up to the tenth failures, we open those too healthy envelopes and abstract those yellow, green, and white slips which are entirely too formal to be interesting reading. Then it is that we are disposed to gnash our teeth at the editors.

The antidote for this malicious malady: A card on the wall, back of the desk and about fourteen inches above it:

"THE EDITOR IS AS EAGER TO GET THE RIGHT SORT OF MATERIAL AS I AM TO SELL MY WORK."

A glance at that, a coming back to normalcy, a realization of the fact that

the editor's human, trying to hold down a hard job—then a careful investigation to learn the why of the rejection.

FOR WHOM DO YOU WRITE?

Writing for the popular magazines of today, whom do you try to please? Who are their readers?

Those are questions that bother a great many writers, and failure to arrive at the proper answer to them has resulted in many rejection slips and much confusion.

"The Better Way" prints the following anecdote, told by Mr. James Wallen concerning Gerald Stanley Lee, the author of "Crowds":

"In an article which appeared in Cosmopolitan some time ago, Lee made the assertion that he paid his Japanese butler fifty per for his eight o'clock smile and general breakfast cheer, and ten for the work he accomplished.

"About the time this particular article appeared the Jap butler ceased to smile. Breakfasts were announced with undue gravity.

"Lee was puzzled until he happened to notice a copy of Cosmopolitan on the Jap's bedside table. Not being too slow-witted, the man who finds poetry in locomotives saw that to make valid his claims of democracy he must apologize to his servant.

"When diplomatically approached, the son of the Sun, said that the reference didn't hurt his feeling, but it made him so self-conscious that he simply couldn't 'carry on.' He further added that the butcher's boy marked the item for him."

Naturally "Better Way" concludes the story "so you see everybody reads Cosmopolitan," but for us the inference doesn't end at that. Just how far it does reach is problematical. At least to each and every one of us it brings home that old question—"for whom do you write?"

Those of you who are writing for class publications, or articles reaching a certain type of readers only have that question answered for you at the outset. You know your reader's characteristics, his probable viewpoint, and can forsee the probable reaction to your ideas. But to those who are aiming at publications catering to the general public, the problem is more difficult.

There is no definite answer as there are many approaches to the question at hand, and many angles from which it must be considered. This much, however, is true—everybody practically in America reads, at least people from every walk of life read, and your stories will meet with all of these readers.

How are you to please all? (Perhaps we should have said the majority—but the majority rules in America). Yes, it can be done, there are many popular writers whose work appears in magazines of varied type. As we have already said, there is no specific answer but study, observation and practice—all will help. And then, write of people and of things as you know them. That is the surest way to Mr. Average Reader's approval.

A POET'S NEEDS

Wouldst thou write in rhythmic measure
Words for all the world to hear?
Dost thou dream of matchless pleasure
Thou couldst give each listening ear?

Learned in all the wealth of language,
Master of much poet-lore,
Yet to thee 'tis no advantage,
Save thou hast some hidden store.

Hast thy heart been torn and bleeding?
Hast thou reached joy's highest goal?
Is some "inner flame" kept burning,
Is there "rhythm in thy soul?"

Sophia Roberts Bartlett.

The Writer's Digest

A Monthly Journal on Writing Photoplays, Short Stories, Poems, Popular Songs, Etc.

J. P. GARLOUGH - - - - Editor

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Approaching the Editor

Pick up any business journal and see how often you find that word, "approach," and each time note the stress that is laid upon it. Here for instance is an article by a sales manager. He is interested in a certain salesman's manner of approach, and from the tone of his article, you know at once that it is a serious subject—one that he is really concerned over. Here another article by a "star" salesman, "The Approach I Have Found Successful." Here another by the president of the P. D. Q., or the X. Y. Z. Company, and he is discussing a new national advertising campaign. All through the article you find that word. And there again still another article by a merchant perhaps, "Salesmen I Like to Receive," and in it again that word, probably drawn in in such a sentence as "His approach was perfect, when he stepped into the store and greeted me," etc.

Approach! "The act of drawing near," says Webster, but why all this attention from the business world? Why these chapters in the latest book on salesmanship. Why these lessons in the "A, B, C Course of Business Training," devoted to the "act of drawing near"?

I asked a sales manager just such a question one day, and quick as a flash, although he did register a little surprise, came the answer, "Well, sir: you see, the first impression that you make upon your prospective customer is one of the biggest factors in all future relations with that man. The proper approach means a friendly feeling, and a respect that lasts, while a poor approach means a disregard, sometimes a dislike that can never be overcome."

True, indeed, whether you are selling apples, threshing machines, or literary manuscripts, the proper approach to the buyer will go far towards success.

Writers should carefully consider their methods in this regard. True, they seldom meet the editor to whom they sell their manuscripts, but the proper approach through the mails is just as necessary as in a personal interview. Many a writer has found a sale for a manuscript because of the attention that his method of presenting that manuscript has gained. Many another with just as good a manuscript has failed because he has attracted no particular attention. His offering has reached the editor as just another one to add to a long list already waiting.

There is no exact definition as to what constitutes a proper approach, although certain qualities are necessary. Neatness, courtesy, adherence to the generally accepted rules of form and presentation, such as typewritten copy, double spacing, folding so as not to hamper reading, and inclosure of

return postage should characterize every writer's offerings. As to those other little touches, personality touches I like to call them, there is no general rule. What is effective in one case will be of no avail in another. Careful study and checking up of past successes and failures will show to each and every one the most effective approach for his use. Going even farther, I might add that one method will not always apply to different editors, but that again is a matter for individual decision.

Frankly, I admit that the work of certain writers always finds a welcome in this office, because of the way their first manuscript (and succeeding ones also for that matter) was presented. Perhaps it was a friendly note that accompanied the manuscript—perhaps just it's general neatness or any one of a dozen other causes, but suffice it to say that their approach has established a welcome for all future "calls." That does not necessarily mean, however, that every manuscript will be accepted, or even that the first one was. Then again other manuscripts have been presented so carelessly and shabbily, that it took a real effort to give them a fair consideration even though the subject matter was of value and in line with our policies.

It's a matter that is worth a little study, this matter of approach, and any amount of real study is bound to pay dividends, for any writer. After your story or article is completed just stop for a minute, and before placing it in the mails ask yourself this question: "How about my approach? Is it going to command favorable attention? Is it going to catch the editor's eye and touch a welcome chord or will it fail and allow my manuscript to be passed over as "just one of the many"? Think it over, friends.

Preaching Thrift

No, Dear Readers, this is not a sermon. It is just an idea gleaned from a cursory reading of a little pamphlet that passed over my desk recently. If I remember rightly it was just a little sheet of "column fillers" sent out by the United States Treasury Depart—just a little part of the big campaign that that department is carrying on to hasten the "return to normalcy" of this great nation of ours.

Turning to my memory again I recall the line that caught my eye. "A man with only one income is like an autoist a long way from home without a spare tire. If he has a blow out he may have to walk home." A very material illustration but freighted with meaning.

"Why preach thrift to writers"? you ask. It is not the intention to preach to them. Writers are generally thrifty, I have found—modern writers at least. A great many of them have more than one source of income, too, so the illustration is not applicable. But it is applicable to a whole nation of people who read the output of these writers.

What an opportunity for lending support to this great cause awaits you. Preach thrift? No! People don't enjoy being preached into anything. Rather write thrift but not necessarily write thrift articles only(readers will soon pass those by), but in your daily work keep the thrift idea in mind. In your stories, let your characters set the example, not painfully, but naturally. In your articles—but in his requirements, the average magazine editor today demands articles of such a nature. In everything that you write, see that the proper suggestion is present.

Just a suggestion, that is all that is necessary, and that is all that I would convey to you. And as you tackle your daily stint, do it with the idea of preaching thrift—writing thrift—suggesting thrift—the terminology matters not, but the result is vital to the prosperity of the nation.

PROSE COMPOSITION

By Estelle Hunt, M. A.

5. Unity.

ONE of the central doctrines of the naturalistic school of France was that fiction and drama should portray "a slice of life." The naturalists themselves did not follow this prescription; if they had, their productions would never have enjoyed the fame they possessed. Yet let us suppose, for the sake of argument, that a man were to write a story of one day's experiences that should actually present "a slice of life." He would be in duty bound to note all the thoughts that floated unceasingly through his mind, to describe all the impressions transmitted to his brain, to record every spoken word and every deed. His finished work would be such utter chaos, with a few excellent ideas so lost in a welter of the trivial, that he would never have sufficient courage to submit it to an editor. Not even the boldest of the naturalists dared disregard the usual principles of selection; rather, they employed them much as did other writers, but with a different object—to present all classes of society, preferably the lowest, in as life-like a manner as possible. With their virtues and defects we have no concern here; their significance lies in the fact that the doctrine they upheld would, if followed literally, produce works absolutely devoid of unity, coherence, and emphasis. These three qualities form the warp and woof of the fabric of every good composition.

As applied to a piece of writing, the rules of unity, coherence, and emphasis demand, respectively, that each of the component parts of a work shall be so selected as to further the purpose of the author, that these parts shall be logically arranged and fitted together, and that the whole shall be so constructed as to give the greatest possible effect. For many writers, the simplest way to attain these three ends is to form an outline before beginning the actual labor of composition. In planning a story or a drama, an author will first jot down scenes, situations, or incidents that he wishes to include in his finished work; in planning an essay or an argument, he will note ideas. After he has assembled all his memoranda, his first task is to unify them—to weigh each in the balance, deciding whether or not it is germane to his subject, and of value in his projected work. Next, he must seek coherence — he must fit these scattered items into a symmetrical, logical whole. Lastly, he must be sure that this arrangement is the best for emphasis—that it places important ideas in important parts of the work. Not every writer uses an outline, but every one who has formed the outline habit has found it helpful. In the case of essays and arguments it is perhaps of more worth than in the case of stories, yet even there an author should decide beforehand upon his purpose, so that he may know whether the incidents that occur to him are useful or extraneous to his plan.

Every writer, whether or not he employ an outline, must test his work for unity, coherence, and emphasis. The chief usefulness of an outline consists in the fact that it permits easy rearrangement of parts, and easy condensing of or addition to the material. It is more difficult, when an argument is written out in full, to omit, let us

say, six full paragraphs, to transpose the conclusion and the central portion, and to find substance for a new introduction. Yet the three tests remain the same in either case. In actual practice, of course, they are fused into a single process; no one ever thinks of criticising either an outline or a piece of writing three times, once for each individual quality. Yet a survey of the principles of composition must necessarily take up each one by itself. Let us consider first, then, the quality of unity.

In a well-constructed piece of work, unity is present in three forms—in the subject matter, in the arrangement of parts, and in the general effect of the whole. Unity of subject matter—the topic of this month's article—demands a pruning away of digression, an eliminating of unnecessary parts in the introductory and the concluding paragraphs, the presence of a single central theme, and the following of a single purpose. This list will be found less formidable in the concrete than in the abstract.

The primary aim in attaining unity of subject matter is the avoidance of digression. Better even than returning to our muttons is the consciousness of never having strayed from them. It is true that a writer of personal essays may, humorously and whimsically, wander from his purpose with good effect. Thus Lamb, in his dissertation entitled *Old China,* describes some pieces of old china at the beginning, but is soon led to reflect upon the heightened effect that pleasures have for the poor, then decides that men can never hope in their old age to find the same zest in joys that was theirs in youth, and finally returns for a sentence to the subject of china. Lamb's essay is delightful, but were we to try the same method in writing an article, say, on new methods in business, we would meet with less success than did he. As a general rule, writers had best stick to their subjects. The many violations of this principle do not destroy its validity, for we may usually be sure that a work which succeeds without unity would be even more successful with it. Critics have declared, for example, that Wells' frequent animadversions upon a variety of topics mar the value of his *Joan and Peter,* even though each of his digressions is interesting, and if taken separately would form an excellent article. Wells is fond of straying into inserted essays, but, in the field of fiction at least, the majority of digressing authors seem to wander into new stories instead. It is very easy, in composing a tale, to become so interested in a separate incident that one loses sight of the main theme. In all our work, whether it be the writing of essays or of novels, we do well to heed the reiterated warning of Kipling: "But that is another story."

Allied with digressions are introductions that fail to introduce. We find these in stories prefaced by entirely extraneous matter, or in essays preceded by long-winded dissertations on a totally different subject. It is usually difficult to begin a piece of writing, but we need not therefore assume that we may start with another topic and gradually lead up to what we are trying to say. The newer tendency, indeed, is to dispense with formal introductions altogether; Ibsen's plays, for example, begin with what in an older drama would be the third act, and the average magazine story starts with conversation that plunges the reader into the very center of the action. But nevertheless, introductions are frequently useful. Sometimes, especially in the older novels like those of Scott, they provide setting; sometimes, as in Poe's tales, they furnish tone; and again, as in an essay or an argument, they may explain the subject matter or tell why the article was written. Occasionally an introduction will provide a frame for a picture, as in Keats' narrative

poem, *The Eve of St. Agnes,* where the account of the shivering beadsman contrasts well with the warmth and color of the story itself. An introduction, then, is often of great assistance to a writer, but it must always be an integral and vital part of his work.

Even worse than an unnecessary introduction is a conclusion which is dragged out beyond the true ending, for a poor conclusion, as we shall see later, violates the principle of emphasis as well as that of unity. To read a story or an essay that continues after everything of importance has been said is as bad as to listen to a phonograph grinding away after the record is finished. We must be sure, of course, that our thought is complete; we must say all that is necessary to drive home our argument, to make lucid the process we are trying to explain, to round out our final topic, or to dispose of the characters in our story. But to continue after these necessary statements have been made is to weaken our climax and destroy the effect that our work might otherwise have produced. A recent novel chosen at random for illustration—the *Mare Nostrum* of Blasco Ibanez—concludes with the drowning at sea of its hero, a captain. As he sinks, it seems to him that a woman, the goddess of the ocean, is beside him. The author ends with this sentence: "And thus he went down and down the infinite levels of the abyss, inert, and without volition, while a voice within him was crying, as though just recognizing her: 'Amphitrite! . . . Amphitrite!'" Suppose that another paragraph had been added to comment upon shipwrecks in general, or even to describe the funeral ceremonies held in memory of the hero. The contrast between the imagined ending and the one of Ibanez needs no comment.

We can best describe a composition containing a single theme by stating what it is not. A story with a single theme does not flow on like water in a brook, which empties into a river, then into a larger river, and finally into the ocean. Lamb's essay on *Old China,* except for its final return to its subject, is much of this type. In the second place, a story with a single theme does not resemble a string of beads, which, though it has a central thread, depends for its value on the separate beads. Unity of this so-called "epic" type is to be found in a work like Spenser's *Faerie Queene.* In the book dealing with Artegall, for instance, we are chiefly interested in his series of adventures, which are unjoined except by the circumstance that they occur to the same man. In the third place, a story with a central theme does not resemble two separate and unconnected threads, such as we find in any narrative the main plot of which is not joined with the sub-plot. Sub-plots are often useful in affording contrast or lightening tension, but they must always be woven into the major story. In Hauptmann's play *The Rats,* the main action serves to illustrate the thesis of art propounded by one of the characters in the minor plot, and in effect the two strings become one firm cord. This, in short, is the condition necessary for unity—that, no matter how involved the action, or how numerous the interests, the impression produced will be single.

It is obvious that no work can produce a single effect if its minor ideas are given as much prominence as its major ones. A writer must determine beforehand how much space he may allow to his entire composition, and divide this space among his separate portions with due regard for their value. It follows that material which is fitting in a long treatise will be out of place in a short one; that incidents worth including in a novel must be excluded from a short story. The value of any separate item is relative, depending on the composition for which it is intended. In a story, major incidents must be treated more fully

than minor passages; major personages than minor characters; and even major features in a description than minor points. When Dickens says, "In came Mrs. Fezziwig, one vast substantial smile," we see her more clearly than if he had told us the color of her eyes and her hair, and even then he would have allotted to her a greater amount of space than her importance in his plan demanded.

Proportion in a work implies the presence of a central purpose. This quality, in most cases, contains in itself all the other conditions necessary for unity of subject matter. It is obvious that we must establish in our minds at the outset of our work just what our purpose is. This purpose, of course, must remain unchanged throughout the composition. If we are writing an article describing a new method of arranging a window for a furniture advertisement, and if mid-way we decide to describe as well an advertisement of garden tools, we confuse our readers. A double object, it is true, is permissible, but only if we establish the fact clearly at the outset that we are to describe two windows. Once this purpose is formulated, we must rid our work of any details that do not further it. In other words, we must not emulate the manner of speech of Shakespeare's Dame Quickly, who tells Falstaff in *Henry IV:*

"Your ancient swaggerer comes not in my doors. I was before Master Tisick, the deputy, t'other day; and, as he said to me, 'twas no longer ago, than Wednesday last, 'I' good faith, neighbour Quickly,' says he; Master Dumbe, our minister, was by then; 'neighbour Quickly,' says he, 'receive those that are civil; for,' said he, 'you are in an evil name.' "

The difference between Dame Quickly's method and that of a writer of the modern realistic school is that the latter, though he gives a multiplicity of minute details, gives them always with a single purpose in mind. Thus Swinnerton in *Shops and Houses* describes at length the house and family and acquaintances of his hero, but all of these pictures blend together in a single impression of life in a small town. His purpose is clear from first to last. If we establish a central idea, then, we can exclude the extraneous, whether it occur as a useless introduction or conclusion or as a digression from the main theme. In short, we can mold our subject matter into a single, compact whole.

(*Continued next month.*)

THE RIGHT CRITIC

She wrote a wild-wood melody,
A live and pulsing thing;
It had the blue of violets,
And the rhythm of the spring.

It told of running waters,
And of eager dabbling feet;
It told of buds and blossoms,
And of bird-song clear and sweet.

But a critic fell upon it,
Tore it line by line apart,
Said it had no "punch" whatever,
Would not reach a reader's heart.

Then she knew this heartless critic
Must have been a city child
With no play-field but the alleys
Where "Dame Nature" never smiled.

And she searched 'mong other critics
For one born to country ways,
One who care-free raced the meadows
In those far-off childhood days.

Then at length a strong face lighted
Followed by a rush of tears;
Quick he wrote the word "accepted"
Casting out her needless fears.

Sophia Roberts Bartlett.

Julian Josephson, who was recently appointed associate editor at the Goldwyn studios under J. G. Hawks, has written the story thread for the screen translation of Anzia Yezierska's volume of short stories, "Hungry Hearts."

IMAGERY

By Robert Lee Straus, M. A.

Instructor and Research Fellow in the University of Cincinnati.

(*Continued from the May Issue.*)

FIGURES OF CONTRAST.

WHEN the arrangement of words or phrases is neither normal nor expected, the surprise received tends to produce a stronger impression. Such arrangements are known as figures of contrast.

Apostrophe. If one is speaking of the third person and suddenly changes to the second, he employs Apostrophe. The stricter variety consists of a quick breaking-off of the main thought, addressing someone or something in the second person:

Within a month,—
Let me not think on't—*Frailty, thy name is woman*—
A little month.—

Hamlet.

In its larger usage, Apostrophe addresses an absent person or thing as if present. Macbeth on the verge of murdering Duncan, who sleeps in the adjoining room, hears the bell, and cries:

Hear it not, Duncan.

In addition, Apostrophe is used as the invocation of many poems:

Eternal Spirit of the chainless Mind!
Brightest in dungeons, Liberty! thou art,
For there thy habitation is the heart—
The heart which love of thee alone can bind.

Byron, *Sonnet on Chillon.*

Change in Number. Just as Apostrophe is a change in person, it is possible also to have a change in number. Note the "royal" or "editorial" *we,* which uses the plural for the singular.

Change in Tense. The most usual form of this figure is the so-called *historical present.* Past events are narrated as if occurring in the present:

Behind the arras hearing something stir,
H' whips out his rapier, cries "a rat, a rat!"
And in this brainish apprehension, kills
The unseen good old man.

Hamlet.

The present may also be used for the future:

Horatio, *I am dead;*
Thou livest; report me and my cause aright.

Ibid.

Inversion. The normal order of words may be changed for effectiveness:

To her he vow'd the service of his daies,
On her he spent the riches of his wit:
For her he made hymnes of immortal praise,
Of only her he sung, he thought, he writ.

Spenser, *Astrophel.*

Involution is especially evident in Milton, as in the description of the gate of the lost paradise:

With dreadful faces thronged and fiery arms.

In such a poetical inversion as

Robed in the long night of her deep hair

Tennyson, *The Princess.*

it should be observed that what the poet really means is "deep night of long hair."

Aposiopesis. When a construction is suddenly broken off and the new construction starts in a different direction, the most abrupt kind of contrast arises:

Ay me, I fondly dream!
Had ye been there—for what could that have done?

Milton, *Lycidas.*

Vision. When the speaker describes an absent thing as if it were present, the figure is known as Vision:

I see the foam about thy keel,
I hear the bell struck in the night,
I see the cabin window bright,
I see the sailor at the wheel.

Tennyson, *In Memoriam.*

Prolepsis. Anticipation is legitimate when a mere matter of grammar, but never when a matter of sense:

So these two brothers with their *murdered* man
Rode past fair Florence.
Keats, *Isabella.*

Here the meaning from the context is obvious, that is, the man whom they were *about* to murder. Time is swallowed; and though the two brothers have not yet slain their companion, there is the gruesome intimation that he is already murdered in their intention. The figure much resembles the trope Hyperbole where a statement is grammatically impossible, but possible and intelligible in loose construction:

Adam, the goodliest man of men since born,
His sons, the fairest of her daughters Eve.
Milton, *Paradise Lost.*

Ecphonesis. Exclamation for rhetorical effect usually employs inverted sentence order:

How wonderful is Death,
Death and his brother Sleep!
Shelley, *Queen Mab.*

Erotesis. An interrogation used, not for information, but as a rhetorical device, is sometimes stronger than a positive statement.

Hast thou a charm to stay the morning star
In his steep course? So long he seems to pause
On thy bald, awful head, O sovran Blanc!
Coleridge, *Hymn before Sunrise in the Vale of Chamouni.*

Parenthesis. Convenience and effectiveness are often achieved by utilizing the Parenthesis:

And I who—(ah, for words of flame), adore her.
Browning, *Mertoun's Song.*

Figures of Combination.

When the joining of parts and the mutual relations of different parts of the sentence differ from that of ordinary speech, we have figures of combination.

Antithesis. Two expressions placed in close relationship tend to throw each other into strong relief. This figure of Antithesis may be used: in a single verse,

Better to reign in Hell than serve in Heaven.
Milton, *Paradise Lost;*

in parallel constructions,

Ring out the old, ring in the new,
Ring, happy bells, across the snow;
The year is going, let him go;
Ring out the false, ring in the true.
Tennyson, *In Memoriam;*

to sharpen satire by bringing incongruities together as if they were congruous,

Now lap-dogs give themselves the rousing shake,
And sleepless lovers, just at twelve, awake.
Pope, *The Rape of the Lock;*

to point a moral,

To err is human; to forgive, divine.
Ibid, *Essay on Criticism;*

to bring out a likeness or sort of parallel,

When that the poor have cried, Caesar hath wept.
Julius Caesar.

Antithesis is sometimes intensified by the use of alliteration:

We
Half dust, half deity.
Byron, *Manfred.*

Use of Antithesis usually makes for conciseness and clearness; but its abuse results in artificiality, a labored manner, and a striving after effect.

Oxymoron. A seeming contradiction in terms may have a tendency to vivify the general idea. Oxymoron consists in bringing the contradictory terms closely together:

Beautiful tyrant, fiend angelical!
Dove-feathered raven! wolvish-ravening lamb!
A damned saint, an honorable villain!
Romeo and Juliet.

This apparently senseless coupling of contradictory words may achieve a subtle distinction impossible to convey by either word alone.

Paradox. When the contradictory elements are not so closely joined, we have Paradox:

Stone walls do not a prison make,
Nor iron bars a cage.
Lovelace, *To Althea from Prison.*

Climax. Herbert Spencer has pointed out that the reader should be left with the most distinct impression possible. To this end, the most salient part should generally come last, leaving nothing to mar that impression. The figure of Climax consists of a gradual rising in power from the less significant to the most significant, until the conclusion is reached that overshadows all that has preceded:

Duncan is in his grave;
After life's fitful fever, he sleeps well;
Treason has done his worst; nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.
Macbeth.

A poor, infirm, weak, and despised old man.
King Lear.

Anticlimax. When ascent has been made almost to the apex of power, and there is a sudden fall to the absurd, to the mean, or to some laughable end, we have Anticlimax, the opposite of Climax:

Then flash'd the living lightning from her eyes,
And screams of horror rend th' affrighted skies.
Not louder shrieks to pitying heav'n are cast
When husbands, or when lap-dogs breathe their last.
Pope, *The Rape of the Lock.*

Anticlimax is also used for purposes of wit and sarcasm, found often in Pope:

Go teach eternal Wisdom how to rule,
Then drop into thyself, and be a fool.
Essay on Man.

There occur a few other unclassified figures and aids to poetic diction.

Allusion. A reference to some familiar person, event, or thing is sometimes introduced for the purpose of emphasis, explanation, description, or illustration. Allusions are often found in connection with other figures.

a. *Historical:*

Immortal dreams that could beguile
The blind old man of Scio's rocky isle!
Byron, *The Bride of Abydos.*

b. *Biblical:*

A Daniel come to judgment! Yea, a Daniel!
Merchant of Venice.

c. *Classical:*

Round many western islands have I been
Which bards in fealty to Apollo hold.
Keats, *Sonnet on Chapman's Homer.*

d. *Geographical:*

Spiced dainties, every one,
From silken Samarcand to cedar'd Lebanon.
Keats, *The Eve of St. Agnes.*

Epithet. Any descriptive adjective limiting a noun may be termed an epithet:

By *shallow* rivers, to whose falls
Melodious birds sing madrigals.
Marlowe, *The Passionate Shepherd to his Love.*

The connotations of "poetic" adjectives and adverbs often add much to the vividness, as in *murmuring* sound, *exotic* melody, *seaward-gazing* gorge. Epic poetry, particularly, is characterized by an abundance of epithets, such as *swift-footed* Achilles, *crest-tossing* Hector.

Kennings. Anglo-Saxon poetry is fond of substituting a characteristic of the thing for the thing itself, such as *whale's-bath, water-street,* or *foamy-fields* for the sea.

Epigram. Formerly used as an inscription on a monument—an epitaph, the epigram now refers to a crisp, pointed saying in the nature of a proverb:

All that glisters is not gold.
Merchant of Venice.

Epigrams are most effective when the contradiction between the intended meaning and the form of expression is apparent:

Beneath this stone my wife doth lie;
She's now at rest, and so am I.
Old Epitaph.

Balance. Ideas expressing comparison or contrast are often emphasized by setting them over against each other in corresponding positions in the sentence:

All are but parts of one stupendous whole,
Whose body Nature is, and God the soul;
That chang'd through all, and yet in all the same;

Great in the Earth, as in th' ethereal frame;
Warms in the sun, refreshes in the breeze,
Glows in the stars, and blossoms in the trees.
Pope, *Essay on Man.*

Alliteration. Though not strictly a figure of speech, repetition of the same initial sound in successive words is sometimes a skillful structural device:

And *d*eeper than *d*id ever plummet sound
I'll *d*rown my book.
The Tempest.

Onomatopœia. Sound adapted to sense attempts the most organic kind of likeness:

Then shook the hills with thunder riven;
Then rush'd the steed, to battle driven;
And louder than the bolts of Heaven
Far flashed the red artillery.
Campbell, *Hohenlinden.*

Since tropes and figures are never literal statements of literal truth, it is evident that they must always be spontaneous and appropriate. They must be organic, a natural growth out of the idea and structure of the thougt to be expressed. When added as an afterthought, they smack too much of mere embellishment, of conscious adornment. Some of the most frequent errors follow.

Worn-out tropes. Many comparisons which were originally fitting and beautiful have been overworked until they are now trite. Such expressions as *ruby lips, raven tresses,* and *marble heart* should be avoided.

Too close resemblance. Likenesses should never be too apparent. The mind is pleased to discover resemblances which, at first, are not obvious. For example, instead of saying merely that the music is sad, how much more effective it is to make the unusual comparison of "music yearning like a god in pain." (Keats' *Eve of St. Agnes.*)

Too remote resemblance. On the contrary, comparisons involving a far-fetched simile or metaphor divert the mind from the main thought in an effort to discover some likeness which is not apparent. Consider this defect in the following passage from Longfellow:

The day is done, and the darkness
Falls from the wing of night,
As a feather is wafted downward
From an eagle in his flight.
The Day is Done.

It is neither accurate nor beautiful to compare gradually enveloping darkness to a feather dropped from a bird in flight.

Unfamiliar objects. Comparisons should not be drawn from unfamiliar objects. Technical, obscure, and personal allusions are generally unintelligible. They fail to enlighten the reader and stamp the writer as pedantic or affected.

Strained metaphors. Metaphors should never carry the comparison too far. Trivial details tend to weary the reader and detract from the significance of the thought.

Mixed metaphors. It is always a serious fault either to mix different metaphors in relation to the same thought or to confuse metaphorical with literal language. When passion becomes too intense for careful expression, inconsistencies may follow, as in the well-known mixed metaphor of Hamlet's soliloquy, "take up arms against a sea of troubles," which has been humorously amended to read, "take up oars against a sea of troubles."

Inappropriate figures. Figures should never be grotesque nor in bad taste, employing the trivial for the serious or the serious for the trivial. Bombast or "high-flown" language usually results from an attempt to elevate the low by a comparison with the lofty. In humorous writing, however, where it is the writer's purpose to reduce thought to the ridiculous, burlesque comparisons are often effective.

There is no surer indication of a poet's power than the fecundity of his image-making faculty. Unto such a poet it is given to be a part of all that he has met. He projects not only his own life, but all life as he sees it, into his images. Being a "creator," he

crystallizes his experiences real and imaginary into poetic representations. These images paint more than cold pictures; they animate and "personalize" nature. They are felicitous not only in themselves, but also in what they suggest. In addition to stimulating the imagination, they allow it widest freedom. The longer we gaze on some created image, the more our imagination adds to it, the more we believe we see. And trailing in these clouds of vision come the infinite feelings and passions that cluster about every thought and object from youth to age. Poetic imagery enables us with Wordsworth—

To look on nature, not as in the hour
Of thoughtless youth, but hearing oftentimes
The still, sad music of humanity.

When external forms become symbols of inner meaning, when the glory of a sunset becomes the glory of God, then may we add with the poet:

And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean, and the living air,
And the blue sky, and in the mind of man:—
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.

Lines Composed a few Miles above Tintern Abbey.

Truly, a vital part of poetic appeal and power is this revelation of the intangible through the tangible, of the abstract through the concrete, of the ideal through the real. No art can assert a higher claim to greatness than the art of poetry, whose elemental substance unveils the living embodiment of a universal truth.

Writing for Scientific Publications.

(*Continued from page* 10.)

ceptance. Mr. Waldemar Kaempffert, the editor, is another man who gives contributors the best of treatment. He reports on manuscripts in about a week's time.

The *Popular Mechanics Magazine,* Chicago, very much resembles the *Popular Science Monthly* as to length and nature of articles published. It pays about the same price on acceptance and its editor is prompt on decisions. Writers are also accorded first-class treatment by this magazine.

Science and Invention, formerly called the *Electrical Experimenter,* New York, is another publication which covers a wide range of scientific subjects written in a popular form. In addition to photographs it uses a large proportion of wash drawings and diagrams in connection with the text. Such drawings and diagrams are made by the magazine's own artists. It is the purpose of the editor to show not only a photograph of the outside of a machine, or instrument, but also its inside workings, and the latter are illustrated by means of diagrams. The magazine pays from two to three cents a word for exclusive material, and payment is made upon publication. The articles should run from 1,500 to 3,000 words. The dealings I have had with Mr. H. Gernsback, the editor, have been very satisfactory. The first article I sold to him was submitted about 5 o'clock one day and it was accepted by noon of the following day.

Before writers submit anything to the publications I have mentioned they ought to study the magazines and thus get an idea of the material published in each. After a writer becomes a regular contributor to these periodicals he can save time in the future by writing the editor, asking him if he could use an article on such and such a subject. This is my present method of procedure whenever I have something that looks like good material for an article. I also find it worth while to meet the editor personally and talk over subjects which he might possibly use.

"BY THEIR 'ALTRUISM' SHALL YE KNOW 'EM"

By C. S. Millspaugh

THAT is, if you exercise that God-given ability to reason. One sweet surrender to that state of amoenomania aided, abetted by and caused by the alluringly tinted promises of the rapacious song shark, is freely forgiven the aspiring songsmith. Ah me, yes. Picture;

A young lad, normal in every way, quietly earning his daily B. and B. and at peace with the world. The scene is anywhere—country village, big city or farm. Suddenly, for no apparent reason whatsoever, he realizes that he can write songs. He is an artist; talented; gifted; it is his duty to give his genius to the world. Yeah. Others have written songs and made fortunes, why not he? He writes his first song. Entitled, "Father Stopped Drinking So Suddenly, It Took His Breath Away." It is a marvelous piece of work. There's no question about that; sweetheart says so, and he admits it himself. Now to get it before the world. The plot thickens. Enter the villain, disguised as a magazine ad., "I guarantee, etc., etc." Our hero didn't realize it would be so simple to market his masterpiece. Why, here is a publishing firm *asking* for material, offering to write the music for him, and to pay him a royalty. Ah. Visions of a swelled bank account, Rolls-Royce, marble palace, etc., stretch forth in panoramic array. The mind wanders; day-dreams become dream castles in reality—and the business of life becomes oh, so simple.

Somewhere, some song-vampire gloatingly banks another fat fee. Yes, our hero's money. He's been vamped. No, he doesn't know it yet. But he will—anon.

And so they "fall." Sure. Why not? For in the breast of the tyro song-writer is harbored the world's greatest ambition, confidence, faith and hope. And there is also, after he has written his first song—that all-conquering desire to see his name in print—to behold the child of his brain in printed form with himself as the acknowledged creator—and an eager world snatching up the copies at ten coppers per copy.

Surely, ignorance is bliss in our little world of song during this period of infantile trustliness. And oh, how capably the "milking process" is looked after by the ever-alert song vulture. For lo, these many years they have fattened on budding songsmiths at this stage of incubation, just as now they are preparing to educate those poor trusting ones that are still writing war songs and rhyme peanut with apple-cider.

And so I repeat, one losing battle with the song-sharks is the undeniable privilege of any tyro. It possesses educational features—of a fashion—but mainly—serves to bring home so vividly the truthfulness of that oft-repeated admonition that "Brass also glitters."

But once should be sufficient. As the scars of the conflict gradually heal, the meditation of the convalescent period should bring wisdom. And not of Solomonic greatness either; just a little suffices, for the "scheme" of the average shark person is usually so transparently simple as to cause wonder and astonishment at the volume of business they do.

Not long ago a certain tyro song-writer parked fifty hard-earned dollars with an extremely altruistically-inclined Chicago "publisher." In due time he reaceived a number of printed copies of "his" song. He was one pleased citizen, this lad (at first), for did not the title page proclaim his genius to a hithertofore unsuspecting public? Yeah bo. And so, after a season of eye-feasting orgies, followed an effort to dispose of the copies. He sold a few—to family friends, but business was poor, very poor. In fact, he struck a snag—so to speak, and something else—for lo, in the course of business activities he ran across another tyro *also* selling "his" song.

Yes, there it was, note for note, word for word; yes, even the same identical title page. In truth, the only discernible difference in the whole lay-out was the name of the "author."

Truly, my friends, a veritable tale of woe.

From the evidence I should judge this scheme to be a variation of the old "rubber stamp" game. This idea bobs up in various diguises but the original working principle is seldom changed. For your edification, I shall briefly explain the operating arrangement.

As a foundation-stone the operators procure and print hundreds of copies of a complete song, leaving space vacant on the title page for the "authors'" names. They now notify the world that they are publishers of music supplies, possess a corps of composers prepared to "set your words to music," and more particularly, are fortunately so situated as to be able to mightily assist the worthy young song writer in his efforts to obtain recognition. And so, with a reserve stock of printed songs, and a carefully prepared—albeit misleading—advertisement placed in a number of proven mediums—they are ready for business.

Presently some aspiring tyro with a masterpiece or two happens on their ad. and forwards a song poem. It is rotten—generally. But—be it good, bad or indifferent, they pursue the same course.

In due process of time the aspiring one receives a letter. Patterned largely after the following: "Your work is remarkably well done. You possess the touch of genius. However, the lyric you submit is of a style entirely out of vogue at present, and though personally we greatly admire it, our experience teaches that it would be a waste of time and money to prepare it for publication at this time.

"It would be a simple matter to accept your money and turn the poem over to our composers for a musical setting. However, we much rather prefer to be absolutely honest with you, for honesty always pays, etc.

"Now, our greatest satisfaction comes from assisting worthy young authors on the upward climb. Some day, when you are perhaps famous, you may be able to repay us, etc.

"In song writing one needs assistance to attain the high places. Just a push now and then. But a start is the first consideration and—because your poem so effectively demonstrates your ability to eventually rise above the common herd—we are proud that we possess an instrument that affords you a *wonderful* opportunity to obtain rightful recognition.

"It is a complete song, words and music, that possesses sufficient merit to acquire a place in any standard catalogue. It is a *hit* song. Now—*do you appreciate opportunity?* Yes? Then act, for opportunity is now knocking at your door. In our very human desire to assist a worthy cause we offer you this splendid song for a mere fifty dollars, giving you sole credit for the production, and publishing the number for you entirely at our *own* expense."

Oily this, oily as the bath of Satan, and as steeped in sin, but oh, what a

Prince Charming effect upon egotistic youth. And so they fell, these two young friends of ours, and I take it—wonderment followed that accidental meeting. Wonderment at the wild world's wicked ways. But youth is ever upward, and shortly came an exchange of confidences—then enlightenment. And wisdom.

Yes, friends, these apparently altruistically inclined "gentlemen" search the country over for "investors." And as they "hook 'em" they fall back on the rather simple expedient of drawing each "investors' " allotted number of copies from the good old reserve stock and simply rubber stamp, "Words and Music by ———," ad finem, ad finem, in fact, so long as the reserve stock and the crop of "investors" hold out.

And yet, to avoid the heartaches and tribulations invariably connected with the fag end of this sort o' proposition, what more simple an expedient than to reason, yeah, try to reason out why any one should wish to part with a hit song for a mere fifty dollars.

It is the same with the hundred and one other methods the shark element employs for the sole purpose of procuring your interest—then money. They are altogether too altruistic; too kind-hearted. In fact, so utterly transparent that the average person should readily perceive the motive behind their apparently free-will offerings. And can, with a fragment of reasoning ability brought into play.

To cite an instance:

For some time I had noticed the more than occasional advertisement of a certain composer, and recently went to some trouble to ascertain the "depth" of the gentleman. Accordingly, I dug up an old, old, and utterly worthless lyric and mailed it to a friend with instructions to forward to the composer in question. I chose a friend entirely out of sympathy with the world of music for obvious reasons. It worked. I am "hep" to that composer now.

Would you believe it, that lyric was of hit calibre? Yes, sir. And for fifty dollars that composer would apply a musical setting that would make my friend a fortune. The truth, a regular hit melody. In fact, he was quite enthused, as was also a certain big publisher he had approached on the subject. The publisher was wild about the song and would submit a contract the minute the song was in manuscript form. And now, all that was necessary to start the ball a rolling was the fifty dollars.

Following my instructions my friend wrote—among other things—that he rather liked the idea of saving the fifty dollars, and by way of compensation, would give the composer a share in the song. And, inasmuch as the song was to become a hit—he would be more than amply repaid.

Sad to relate, this wasn't a satisfactory arrangement. Further correspondence revealed the fact that this composer could turn out hit songs at will. Truly, hit songs were small items in his life. But—he needed the fifty dollars "just at this time" because he had just recovered from a long siege of illness.

Needless to say, the deal fell through. Why? Why, why not?

Possibly the hardest sort of a proposition to correctly dope out are these stock subscription schemes that are now going the rounds in force. It is an old, old shyster stunt, with variations, but nowadays a few supposedly reputable publishers are taking advantage of the method in an effort to annex newer capital. In this case it is simply a question of separating the sheep from the wolves.

Possibly the only criterion by which to judge is the sort of letter they write. That is, the sort of "promises" they inculcate in their letters. And even this is no sure thing. The "publishing" concern that but recently played

the Arab act in New York City was unquestionably nothing more or less than a stock selling venture, but they were exceedingly careful to prevent anything going into their outgoing letters that might challenge the reasoning powers of the reader.

But recently I submitted several song manuscripts to a well-known publishing house, but a new one on my list. Imagine my surprise to receive from them several stock subscription blanks and a letter explaining that if I would purchase 100 shares of their stock at $1.00 per, they would publish one of my songs. Oh no, no, I wasn't to pay for the cost of publication, nay, nay. You see, it was simply an old ruling of the company, that if a newcomer had a number accepted, he was compelled to become a stockholder. Of course, they would return the original investment within six months and with it a lot of accrued earnings. Beside, they would publish every meritable number I turned out, after joining their staff—so to speak.

And therefore the quandary. Hithertofore these people have been very much Oh Kay. What of the future? Possibly also O. K. But why, oh why, such a letter.

And so, in times like these I advise you to cling tightly to that wise old admonition which applies so perfectly to the idea of purchasing stock in music concerns, and which is, "Don't Be One of the Sixty Born Every Minute."

Another disturbing influence in the life of the tyro song-writer are these so-called song bureaus that thrive so mightily these days. Their apparent purpose is to "set your words to music," but this is simply "bait." In reality they function for the purpose of clutting up the world with worthless printed songs. Yes, they *sell* you printing.

And did you ever hear of just *one* of these bureau printed songs that ever brought back an atom of the investment? No, nary one. Nor neither did any one else. And these professional copies they entice you to buy and circulate among the big publishers; do they pay? No, they do not. The big publisher rarely feasts his eyes upon them—he is "hep." Instead, they are a total loss—if they are intended for this purpose alone—for they find sanctuary in the waste basket.

The song game presents such an assortment of curves and angles, designed to separate the ambitious amateur from his meager savings, that no one article suffices to thoroughly touch on their various phases. And, in lieu of more lengthy explanations, permit me to suggest that you endeavor to search out the motive behind every kind-hearted attempt to assist you—for a price—up the steep trails of song writing honors. These shark chaps are altogether too altruistic; they offer too much, and therein lies their weakness. And therefore, I admonish you, sweep the searchlight of reason upon their offerings, for verily, "By their 'altruism' shall ye know 'em."

KATHLEEN NORRIS TO WRITE PHOTOPLAYS

Kathleen Norris' name has just been added to the Goldwyn list of famous authors who are to contribute original stories for filming. Some of her stories already published also may be put into screen form.

A WRITER SAYS:

There is the inspiration of the stars
  And of the sighing forest trees;
Of sunset skies and dewy dawns,
  Of brooks and flowers and birds
    and bees.

There's inspiration in a maiden's eyes,
  A rounded arm, a snowy neck—
But say! They are not in it with
  The inspiration of a check!

Ida M. Thomas.

BOOK REVIEW

"FAMOUS STORIES FROM FOREIGN COUNTRIES," translated by EDNA WORTHLEY UNDERWOOD (*The Four Seas Company*).

The stories contained in this volume are: "The Little Blanchefleur," by Rudolf Hans Partsch, an Austrian writer who has won the attention of world critics; "The Exchange," by Svatopluk Cech, one of the most important figures in Bohemian literature; "Chai," and "In Prison," by Awetis Aharonean, an Armenian of the new school who is particularly popular among his countrymen; "The Elopement," by Alexander Petofi, the great lyric poet of the Magyar race; "Saidja," by Multatuli, who writes chiefly of the Dutch West Indies; "Abisag," by Jaroslav Vrchlichy, significant in modern Bohemian literature, and professor of modern literature at the University of Prague; "The King's Clothes," by Koleman Mikzath, who is considered the most talented and original of the writers of modern Hungary; "When the Bright Nights Were," by Petry Rosegger, a popular and prolific Austrian who is noted for his descriptions of peasant life in the Alps; and "The Point of View," by Alexander L. Kielland, the Norwegian who, it is said, has given his northern tongue the grace and flexibility of French. A short biographical sketch of each of the authors represented is a valuable and interesting feature of this book.

"CHILDREN OF GOD AND WINGED THINGS, by ANNE MOORE (*The Four Seas Company*).

The first part of this unusual book of poems is made up of a series of poignant and sympathetic sketches of children in many emotions and moods. A few are short, sharply etched, reminding us a little of Blake; all are in free rhythms that give the effect of reality. The second part of the book is made up of shorter and more lyrical pieces, though many are still in free forms. The whole makes an interesting volume because of its thought as well as its artistic qualities.

"THE PEDDLER," by HENRY C. ROWLAND (*Harper & Bros.*) is delightful.

The plot of the story is cleary defined and it leads to many situations ranging all the way up and down the line from happy love to near tragedy and back again. Simultaneously with the entrance of a group of notorious European crooks into a rich American colony a young man appeared peddling hardware from a second-hand army truck. He was to all outward appearances like any other peddler, but he was smart enough to outwit the cleverest of crooks, and brave enough to avert a tragedy in the home of the aristocratic Kirklands. And only when he had won the love of Diana Kirkland in his role of peddler, did he reveal his real identity.

"ERSKINE DALE, PIONEER," by JOHN FOX, JR. (*Chas. Scribner's Sons*) is a new novel.

It is particularly appropriate that this novel goes back to the romantic origins of the people so happily celebrated in Fox's mountain stories. It had long been in his mind to show the sturdy pioneers, Erskine Dale, raised among the Indians, though of Virginia blue blood, is a splendid type of the people and the time. Dale is a romantic figure of the Cooper type—

a companion of George Rogers Clark, a participant in the border warfare, and finally in the great revolution itself. The love story is one of great charm, and the delightful heroine is the inspiration of Erskine Dale's adventurous career.

"THE PRICE OF HONOR," by ANNE ARRINGTON TYSON (*The Four Seas Company*).

Here is a novel of deep contrasts, —of love and hate,—of trust and fear, of happiness, and crime. It is the story of a beautiful girl and her childhood marriage to the man who saved her from the life of hardship and sorrow and shame into which her foster father had sold her. It shows vividly the growth of her love for this man, and its power to overcome the difficulties that jeolousy and lies have placed in its way. Through the thread of the pretty love story, runs an exciting plot of danger, and the tragedy of another life. It is a book that teaches the strength of honor and love, and preaches through its very being, a hatred of modern commercialism—one of the greatest sins of our nation.

"THE BOY WHO LOOKED AHEAD," by JOHN TALBOT SMITH (*Blase, Benziger & Company*).

A live story of a boy who made good in his own home town.

"SPECULATION AND THE CHICAGO BOARD OF TRADE," by JAMES E. BOYLE (*The Macmillan Company*).

Business men will find interest in this business-like study of the Chicago Board of Trade.

"MADELINE OF THE DESERT," by ARTHUR WEIGALL (*Dodd, Mead & Company*).

A passionate and tragic love story, which unfolds itself in the desert.

"AMERICA FIRST," by LAWTON B. EVANS (*Milton-Bradley Company*).

One hundred stories from our own history, for young Americans.

"WHITLINGS OF A DREAMER," by FREDERICK SCHENK SCHLESINGER (*James T. White & Company*).

A volume of verses.

"THE ITALIAN TWINS," by LUCY FITCH PERKINS (*Houghton, Mifflin Company*).

This is a delightful story for young readers.

"MARINE INSURANCE," by SOLOMON S. HUEBNER (*D. Appleton & Company*).

The purpose of this book is to bring together in compact form the principles and practices upon which the marine insurance business is based.

"BLIND WISDOM," by AMANDA B. HALL (*George W. Jacobs & Co.*).

A study of three American sisters of widely diverse temperaments.

"THE GRAY ANGELS," by NALBRO BARTLEY (*Small, Maynard & Co.*).

We are told through this book that those who sit and dream or talk or merely chatter are not the ones who really do anything in this world. It is all very well to have ideals, but if you are really going to count for anything—for yourself or for others—you must transmute those ideals into their nearest possible approach to realities. All of which is rounded out to its full and borne in upon us by the story of Thurley Precore, the child of the box-car wagon and the golden voice, who gave up love for art and in turn found that one cannot sacrifice the heart and still have happiness.

"FUNDAMENTALS OF PROSPERITY," by ROGER W. BABSON (*Fleming H. Revell Co.*).

A serious effort is made by a recognized business expert to show the inseparableness of spiritual and commercial life.

"CLOUDS AND COBBLESTONES," by HORTENSE PLEXNER (*Houghton, Mifflin Co.*).

Poems by a poet, whose verses have attracted much attention in magazines.

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcements of prize contests in any way involving the literary profession will be found in this column.

Prize Contests

A prize of $15.00 is offered by Film Fun each month for the best original synopsis for a comedy or comedy-drama. Other scenarios printed will be paid for at a liberal rate per word. Manuscripts must not exceed 400 words in length, and must be plainly addressed to the "Contest Editor." They must be typewritten on one side of the paper only, with the name and address of the writer in the upper left-hand corner. Return postage must accompany manuscripts. All material published will be copywrighted, but should any of the published scenarios be demanded, copywright will be released to the author. A committee of judges selected from the editorial staff of the Leslie-Judge Company will choose the prize-winner each month.

Screenland will award prizes to the six best scenario synopses submitted to the Contest Editor before August 15th. Two sets of prizes will be offered—one for comedies, the other for dramas. The first prize in each set will be $25.00, second $15.00, and third $10.00. The number of words in each synopsis must not exceed 1000. Write it in brief, interesting form. The winners will be chosen by a board including scenario chiefs of three of the world's greatest studios and editors of Screenland. The winners' names will be announced in the October issue of Screenland. At least two of the best synopses submitted each month will be published in the June, July, August, and September issues of Screenland, and the copyrights therein released direct to the authors. Every scenario printed in this magazine will secure clear title to motion-picture rights for the author. Address your manuscripts to the Contest Editor, Screenland Magazine, Markham Building, Hollywood, Calif.

Literary and Fiction Magazines

ASIA MAGAZINE, 627 Lexington Avenue, New York City, write: "We are interested in good oriental fiction —not sensational or melodramatic, giving an authentic eastern background—stories by writers who really know the East from actual experience. Also articles of timely interest, and articles portraying customs and life of oriental peoples, especially from the countries off the beaten track—Siam, Indo-China, Afghanistan, Turkestan, Tibet, Java, Sumatra, Borneo, the South Seas—articles from 3000 to 5000 words. Also looking for one-page articles—about 1200 words. Photographs ought to accompany articles."

OUTERS' RECREATION, 9 S. Clinton Street, Chicago Ill., are just now not in the market for material of any sort. On the contrary, they say they are being literally overwhelmed with offerings.

VANITY FAIR, 19 West 44th St., New York City, publishes practically no fiction, very little verse, a great many photographs, several essays, and articles of various kinds, and satirical sketches. If you have any really clever and satirical essays or sketches, we will be glad to see them.

MYSTERY MAGAZINE, 168 W. 23rd St., New York City, write: "We

do not deal in photo plays, but are the publishers of "Moving Picture Stories" magazine. The material in this publication is all written to order by a staff of writers in our employ. We are in the market for first class detective stories of from 10,000 to 12,000 words to be used as feature stories, or short stories of from 2500 to 5000 words, payable upon acceptance according to the merit of stories for Mystery Magazine. Lee Senarens is the editor."

WATSON SERVICE, Yuma, N. C., are in the market for essays, humorous stories, juvenile stories, novels, novelettes, short stories, and poems, etc. Submit manuscripts to them, and if found available they will pay writers according to the value of the work sent.

Juvenile Magazines

JOHN MARTIN'S BOOK, The Child's Magazine, 128 West 58th St., New York City, has no immediate needs except for timely material, i. e., stories bearing upon special days—St. Valentine's, Washington's, and Lincoln's Birthday, Easter, and so on through the year. "In Christmas material we do not feature Santa Claus. We have no market for verse, being supplied for a very long time to come. We use no half-tones, hence photographs are unavailable. Illustrating in line is done by our own staff. We have very little use for serials, since we run but two a year of not more than six chapters each. Stories should not exceed, as a rule, 1,200 or 1,500 words. Rates are comparatively low. Payment on acceptance."

THE BEACON, 25 Beacon Street, Boston 9, Mass., can use stories and verse for boys and girls from 9 to 14 years of age. Stories to be from 900 to 2000 words in length and to have some ethical value. Also short nature studies, travel articles, and the like, with photographs to illustrate. Rates for prose, $2.00 for a column of 600 words; double this rate for verse; payment on acceptance.

Technical Magazines

THE AMERICAN ORGANIST, 36 West 65th St., New York City, is a professional magazine. Their articles are written by professional organists; fiction is never used. Their own list of contributors supplies all their materials.

FORDOWNER AND DEALER, 505 Montgomery Building, Milwaukee, Wis., want, first: Technical articles on the Ford car or Fordson tractor. Must be authoritative and expert. No room for novices in this department. Second: Short articles featuring the Ford car or Fordson tractor in some truly unique or interesting connection, preferably accompanied by good photographs. This gives a wide range of possibilities covering any unusual or newsy Ford event. When good photographs are furnished, it is not necessary to prepare an article. Give us the facts briefly, from which we can prepare suitable reading matter. Third: Stories. If you have a good short story in which the Ford car is featured in a clever way, you may find a market in FORDOWNER AND DEALER. Avoid fantastic, unlikely or dull plots. These stories must be snappy and entertaining, and if possible should be kept within 2,500 words. Fourth: Filler material and verse. Brief Ford anecdotes, jokes or verse are acceptable. Verse must be really good, perfect as to metre and short—four stanzas or less is preferred. Fifth: Hints. Short description, accompanied by a rough sketch, of any Ford repair hint which would be of genuine assistance to car owners. If acceptable we will pay $1.00 apiece for hints. Articles submitted should be of general and not merely local interest, as the FORDOWNER AND DEALER circulation reaches nearly every part of the world. H. J. Larkin is Managing Editor.

PACIFIC MOTOR BOAT, 71 Columbia St., Seattle, Wash., can use humorous verse pertaining to motor-boating, yachting, motor-boat cruising; stories relating to Pacific Coast only; technical articles on navigation, gas engineering, and boat building.

Music Publishers

*Belwin Music Co., 701 7th Avenue, New York City, N. Y.
*Irving Berlin, Inc., 1587 Broadway, N. Y. C.
*Louis Bernstein Co., 1567 Broadway, N. Y. C.
**Henry Burr Co., 1604 Broadway, N. Y. C.
Boosey & Co., 9 East 17th Street, N. Y. C.
*Broadway Music Corp., 145 W. 45th St., N. Y. C.
Chappell & Co., 41 E. 34th St., N. Y. C.
**C. C. Church & Co., 153 W. 48th St., N. Y. C.
John Church Co., 39 W. 32nd St., N. Y. C.
**Leo Feist, Inc., 235 W. 40th St., N. Y. C.
*Fred Fisher Co., 226 W. 46th St., N. Y. C.
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**Hamilton S. Gordon, 141 W. 36th St., N. Y. C.
**T. B. Harms & Co., 62 W. 45th St., N. Y. C.
*Chas. K. Harris Co., 701 7th Ave., N. Y. C.
*F. B. Haviland Pub. Co., 128 W. 48th St., N. Y. C.
*Jones Music Co., 1547 Broadway, N. Y. C.
**McKinley Music Co., 145 W. 45th St., N. Y. C.
*Jack Mills, Inc., 152 W. 45th St., N. Y. C.
*Kendis & Brockman Co., 145 W. 45th St., N. Y. C.
*Joe Davis Co., 145 W. 45th St., N. Y. C.
*Joe Morris Music Co., 1599 Broadway, N. Y. C.
*Pace and Handy Co., 230 W. 46th St., N. Y. C.
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Edward Schubert & Co., 11 E. 22nd St., N. Y. C.
**A. J. Stasny & Co., 56 W. 45th St., N. Y. C.
**E. E. Marks Music Co., 102 West 38th St., N. Y.
*Harry Von Tilzer Music Co., 222 W. 46th St., N. Y. C.
*Waterson, Berlin & Snyder Co., 1571 Broadway, N. Y. C.
White-Smith Music Co., 13 E. 17th St., N. Y. C.
**M. Witmark & Son, 1556 Broadway, N. Y. C.
**F. J. A. Forster Co., 735 Michigan Ave., Chicago, Ill.
**Walter Jacobs Co., Bosworth St., Boston, Mass.
**Vandersloot Music Co., Williamsport, Pa.

One asterisk beside name indicates firm specializing in popular sheet music; those with two, popular, semi-high class, and high-class songs; those with no asterisk are publishers of high-class music only.

Business and Trade Journals

PRINTERS' INK, 185 Madison Avenue, New York City, write: "The editorial needs of Printers' Ink are of a highly specialized nature—so much, in fact, that we find it necessary to maintain a large editorial department ourselves. However, we do purchase manuscripts from free-lance

contributors, but these come mostly from business executives who write out of their own experience. We also occasionally use interviews with prominent business men—not in the nature of write-ups or personality sketches, but discussing some important phase of advertising, merchandising, or management. F. C. Kendal is the Managing Editor."

FARM LOAN MONTHLY, Ashville, N. Y., is a publication of the Federal Farm Loan Field, and being a technical paper on farm credits, we cannot usually seriously consider miscellaneous manuscripts sent in by writers. Ours being a special field, demands articles from those personally connected with the Federal Farm Loan work. Although we oftimes use feature articles regarding farm credits in foreign countries, these are usually prepared especially for us by experts in those countries, or by American writers who have made a thorough investigation of those fields. We would not urge writers to favor us with articles, because we do not believe the percentage of hits would be sufficiently large to warrant their trying us. Earle W. Gage, Editor and Publisher.

THE COMMERCIAL VEHICLE, 239 West 39th Street, New York City, wants articles dealing with the following: 1. How trucks have accomplished some new feat in transportation, saving labor, money or time. 2. Special truck equipment for special work which has saved labor, money or time. 3. Special garage equipment which has saved labor, money, time or space. 4. Adaptation of trucks to new and unusual purposes. 5. Adaptation of buildings for truck garages and any interesting features incorporated therein. 6. Special bodies for specific purposes. 7. Unusual monthly or yearly garage records including the entire cost records down to the last detail on the operation of the truck. 8. Special inspection methods and special methods of repair. 9. Adaptation or design of special tools for truck repair work.

FACTORY, 660 Cass St., Chicago, Ill., deals with the problems of manu-

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AMERICAN BUILDER MAGAZINE, Radford Publications, 1827 Prairie Avenue, Chicago, Ill., uses short authoritative, well-illustrated features on home building, planning, and furnishing; success stories of builders, contractors, and building material dealers; and feature articles of interest to architects.

BUSINESS FEATURE SERVICE, L. P. Bennett, Manager, 19 Denison Building, Toledo, Ohio, do not buy material of any kind at present. Prepare their own series of business, agricultural, labor, and market reviews. They may later buy features in this field.

THE AMERICAN AUTOMOBILE DIGEST, 15 West Sixth St., Cincinnati, Ohio, employs a regular staff of contributors, and very seldom accepts a manuscript outside of that furnished by its own staff of writers.

ADVERTISING AND SELLING MAGAZINE, 471 Fourth Ave., New York, write: "Editorial requirements which would be of interest to your readers comprehend concise, detailed articles on actual experiences in the use of advertising plans and selling methods, which have solved problems liable to be encountered by our readers and produced results measurable, directly or indirectly, in terms of dollars and cents. We prefer to use contributions of writers actually engaged in some type of selling work. We do not use fiction or verse.

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THE COMMERCIAL TRAVELERS MAGAZINE, Springfield, Massachusetts, write: "Nothing is required at present. We are receiving far more matter than we can use."

THE INLAND MERCHANT, 50 W. 47th St., New York City, want stories on the conduct of retail stores. May cover any angle of merchandising, advertising, salesmanship, store arrangement, window trimming, accounting, etc. Must have names and addresses of stores whose activities are described. Photos wherever possible.

Farm Publications

WALLACES' FARMER, Des Moines, Iowa, can use the following classes of material: Special articles, illustrated, on subjects of interest to farm people, from 1,000 to 3,000 words long. Short articles suitable for department material and preferably illustrated, from 100 to 600 words long. News paragraphs dealing with farmers' activities. Photographs with a farm interest. All articles must be based on the experience of practical farmers. An article on methods of hogging on corn, for instance, must not be content with stating that such and such methods give good results: the writer must show by citing places, names, and figures that a certain farmer has got results, and he must also show in as vivid and practical a manner as possible just how these results were obtained. This basis of experience is the first essential. In

addition, the article must be written in passable English and must emphasize the human interest element in the story. The special articles may treat of farming technique, of co-operation in a business or social way, of rural institutions, or of any other subject of rural interest. The short articles may treat of methods or devices for doing farm work more efficiently. The important thing is that in each article, of whatever length, there must be some definite facts of value to lend actuality and a definite personality to lend interest. The news matter may deal with any activity of farmers' organizations or news with a farm twist that will interest corn-belt readers. Photographs are especially desired. A community-club picnic, a big day at the co-operative shipping station, a farmer's new hog house—subjects like these presented in the form of a clear photograph and with a short descriptive note are welcomed. Photographs must be sharp and clear to permit reproduction and should be of post-card size or larger. WALLACES' FARMER pays cash on acceptance for material. Rates vary with the quality of material, running from $3.00 a column up for acceptable reading matter, and from 50 cents to $3.00 for acceptable photographs. It must be

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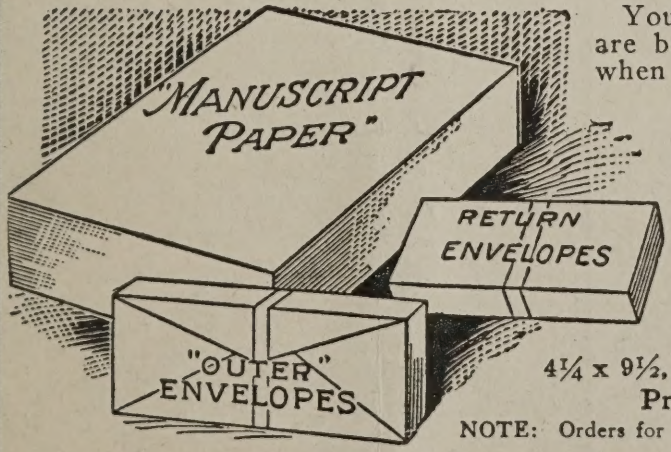

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FARMER AND BREEDER, Sioux City, Iowa, is not an extensive buyer of editorial matter. "We never buy verses but are always in the market for first-class photographs that will make good front-cover pictures. Items of general interest and personal experience are wanted, snappy essays, territorial rights for fiction serials at nominal rates, we buy from time to time as needed."

FARM MECHANICS MAGAZINE, Radford Publications, 1827 Prairie Ave., Chicago, Ill., uses short, well-illustrated features on modern farm life, interesting farm activities, use of power and of improved machinery on the farm, and how to plan, build and equip modern farm buildings.

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